THE CONNOISSEUR

ILLUSTRATED

The San Francisco

Ceramic Circle

••

Reference Library

••

at the

Fine Arts Museum of

San Francisco

This book is a gift
from DISCARDED
Mrs. Charles Brown

Percy A Brown

The Connoisseur

An Illustrated Magazine For Collectors

110

Vol. VI.

(MAY—AUGUST, 1903.)

LONDON

PUBLISHED BY OTTO LIMITED, CARMELITE HOUSE, CARMELITE STREET, E.C.

EDITORIAL OFFICES: 2, CARMELITE STREET, LONDON, E.C.

1903

PRINTED BY
BEMROSE AND SONS, LTD.,
DERBY, LONDON AND WATFORD.

INDEX

PAGE

Answers to Correspondence. *See Correspondence.*
August Zeiss Collection in Berlin 151

AUTHORS.

Butler, Arthur. Old Ornamental Silver of the Worshipful Company of Skinners. Part II. ... 33
Catling, H. D. Plate at Sidney Sussex College, Cambridge 213
Colasanti, Arduino. Recently restored Pictures at the Brignole-Sale Gallery at Genoa 27
Clouston, R. S. Thomas Chippendale, by ... 174, 217
Davenport, Cyril.
Elkanah Settle, "City Poet" 160, 210
Note on the Imperial Crown of King Edward VII. 31
Erskine, Mrs. Steuart.
Bridgewater and Ellesmere Collection in Bridgewater House 3
Note on Lady Diana Beauclerk 117
Ewart, Herbert. Henry Bunbury, Caricaturist 85, 156
Ficklin, P. Berney. Stuart Medals and Royalist Badges 235
Fles, Etha. The Mesdag Gallery 203
Frantz, Henri. Old Marseilles Ware ... 21, 75
Fred., W., August Zeiss Collection in Berlin ... 151
Grohman, W. A. Baillie. Collecting Gothic Furniture in Tyrol 13
Hart, Delia. Francisco Zarcillo, Sculptor in Wood 97
Jackson, Emily. Bow, Chelsea, and Derby Figures—the Collection of Francis Howse 197
Jackson, Mrs. F. Nevill. Ruffs 164
Jourdain, M. Alençon and Argentan Lace ... 40, 101
Low, F. W. A Collection of English Pewter ... 90
Manners, Lady Victoria. Notes on the Pictures at Belvoir Castle 67, 131
Nankivell, Ed. J. Notes on Stamps 49, 109, 180, 240
Nash, W. Hilton. Arm Plates of the City Companies 78
Nelson, Philip. Bristol Biscuit Plaques 139
Phillips, Moberley. Bank Note Collecting ... 44, 230
Radford, Ernest. Loan Exhibition of British Engraving and Etching at South Kensington 225
Richter, Louise.
Recent Literature on Siena 106
Note on "Venus and Mars," by Paolo Veronese 118
Solon, L. A Ceramic Library 144
Sparke, Archibald. The Wedgwood in the Art Gallery, Bury, Lancashire... 18
Autographs. Daniel O'Connell 185
Bank Note Collecting 44, 230
Beauclerk, Lady Diana 117
Belvoir Castle. Notes on the Pictures at ... 67, 131

BOOKS.

A Ceramic Library 144
Elkanah Settle, "City Poet" 160, 210
On "Finds" 112
Siena. Recent Literature on. *See that title.*

BOOK NOTES. PAGE

Ainsworth. Scarcity of some of the works of ... 253
"Come live with me and be my love." An unknown reading 253
"Limited Edition" Mania 252
Marlowe. The works of 254
Pickwick Papers. Variations in early issues ... 255
Shelley's Works. Many unprocurable 190

BOOK REVIEWS.

Ancient Documents. Receipt for fine for "contumacy of Parliament," and a Parliamentary safe-conduct 53
Chinese Porcelain. By W. G. Gulland. (Illustrated.) 184
Engleheart, George. By Dr. G. C. Williamson and Henry L. Engleheart 48
French Impressionists. By M. Camille Mauclair ... 57
Henry VIII. By A. F. Pollard 183
History of Siena. By Professor Douglas 106
Holbein's Ambassadors Unriddled. By W. F. Dickes 54, 57
Isabella d'Este. By Mrs. Ady (Julia Cartwright) ... 182
Leonardo da Vinci. By Dr. G. Gronau 57
Michael Angelo. By Charles Holroyd 58
Oriental Rugs. By J. R. Mumford 57
Scottish Portraits. (Illustrated.) 52
Smith's Catalogue Raisonné. Note on 53
Story of Siena and San Gemignano. By Mr. Edmund Gardner 106
Watteau and his School. By E. Staley 57
Bread-Iron found near Shrewsbury, inscription deciphered 127
Bridgewater and Ellesmere Collection at Bridgewater House 3
Brignole-Sale Gallery in Genoa. Recently restored Pictures at 27
Bunbury, Henry, Caricaturist 85, 156
Ceramic Library, A 144

CHINA.

Bristol Biscuit Plaques 139
Bow, Chelsea and Derby Figures—the Collection of Francis Howse 197
Ceramic Library. *See under Books.*
Old Marseilles Ware 21, 75
Wedgwood in the Art Gallery, Bury, Lancashire ... 18
Chippendale, Thomas 174, 217
City Companies, Arm Plates of the 78
Coins. Roman Coins found at Croydon 245

COLLECTIONS VISITED.

August Zeiss Collection, Berlin 151
Belvoir Castle. Notes of the Pictures ... 67, 131
Bridgewater and Ellesmere Collection, Bridgewater House 3
Howse, Mr. Francis. Bow, Chelsea and Derby Figures 197
Mesdag Gallery 203

PAGE

Correspondence 64, 127, 194, 258
Crown of King Edward VII. Note on 31
Dante. Portrait by Orcagna 247
Dickens Exhibition, The 113
Dürer, Albrecht. Paumgartner Altar-piece. Vandalism (?) 58
Elkanah Settle, "City Poet" 160, 210
Engleheart, George 48
Engravings and Etchings. British Loan Exhibition at South Kensington 225

FURNITURE.

Chippendale, Thomas 174, 217
Collecting Gothic Furniture in Tyrol 13
Regency Commode from the Wallace Collection ... 114
Heraldry of To-day 38
Kauffman, Angelica. Portrait of Countess Potocka attributed to 114
King Edward VII. Note on the Imperial Crown of 31

LACE.

Alençon and Argentan Lace 40, 101
Ruffs 164
Litchfield, Mr. Frederick. Retirement from Proprietorship of Sinclair Galleries 117
Marseilles Ware. *See under China.*
Medals. Stuart Medals and Royalist Badges. *See that title.*
Mesdag Gallery. The 203
More, Sir Anthony. Unknown Portrait by 247
"Notes," 52, 112, 182, 242 (*details see under various headings*).
O'Connell, Daniel. Autograph of 185
Paolo, Veronese. Note on "Venus and Mars" belonging to Lord Wimborne 118
Parliamentary Safe-conduct and receipt for fine for "contumacy in Parliament" 53
Pewter. A Collection of English 90
Playing Cards. 17th Century 247
Rembrandt. Portrait No. 775 of National Gallery Catalogue 127
Royalist Badges. *See Stuart Medals and Royalist Badges.*
Ruffs. *See under Lace.*

Sales.

Autographs. Letter of Ben Jonson 189
Books.
Bagington Hall Library. Sale of 189
Bible, The.
Eliot's Indian Bible 188
First Complete Edition in English, translated by Myles Coverdale, printed at Antwerp 253, 254
With view of Lincoln Cathedral printed on fore-edges 189
Blake, W.
Illustrations of the Book of Job. Portrait of the artist, with original drawings of the 63
Lord Crewe's Collection 63
The Songs of Innocence and Experience, showing the two contrary states of the Human Soul... 63
Bools, Mr. W. E. Library of 254
Boydell. History of the Thames—extra illustrated 63
Brontë, Anne. The Tenant of Wildfell Hall (authoress's copy) 63
Brown, Dr. John Taylor. Library of ... 122, 123
Bunyan. 277 Volumes 63

Sales—*continued.*

Books—*continued.* PAGE

Burns.
Poems. Kilmarnock Ed., 1786 ... 63, 123
,, First Edinburgh Ed. 63
,, Second ,, ,, presentation copy 63
Carmichael, Sir Thomas. Library of 63
Carroll, Lewis. Alice's Adventures in Wonderland, 1866 ed., also Hospital Edition 122
Catalogue Liborum Lazari Seaman (first sale of books ever held in England, 1676) 188
Chaucer. *See Kelmscott Press.*
"Connoisseur" (a Magazine). Vols. belonging to Thackeray 253
Dante.
La Divina Commedia, with Landino's Commentary, containing 19 designs for Inferno by Botticelli and Baccio Baldini 63
De Foe. Robinson Crusoe and Farther Adventures 189
Dickens. Pickwick Papers in original monthly parts 255
Doctrinale 253
Doves Press.
De Vita Julii Agricolæ Tacitus 62
Paradise Lost 62
Eliot's Indian Bible, 1661-63 188
Elizabethan Commonplace Book 254
Euclid. Thackeray's copy 253
Gallus, Alexander. Doctrinale 253
Goldsmith, Oliver.
The Deserted Village. Various editions ... 123
Retaliation and the Deserted Village bound together 123
Vicar of Wakefield 63
Historie of Philip de Commin. Queen Elizabeth's copy 63
Homer. (1488) 188
Jenny Geddes' Prayer-Book, 1637 188
Keats.
Lamia, Isabella. The Eve of St. Agnes and other Poems, 1820 ... ... 123, 253
Poems, 1817. Original edition 63, 253
Kelmscott Press.
Chaucer (bound by Cobden Sanderson) ... 62
The Water of the Wondrous Isles 62
The Well at the World's End 62
King Henry VIII.'s Necessary Doctrine 188
Manuscripts. *See that title.*
Marlowe. Edward II. 254
Milton.
Paradise Lost. First Edition 63
,, ,, Doves Press Edition 62
Morris, W. *See Kelmscott Press.*
Poe, Edgar Allan. The Bells. Manuscript Copy. Tamerlane, 1827 189
Portraits from the original drawings by Holbein in the Collection of His Majesty 122
Prince Dorus 63
The Raigne of King Edward the Third (Play), 1599 254
The Roadster's Album, 1845 63
Rossetti. Sir Hugh the Heron ... 63, 189
Rubaiyât of Omar Khayyâm. Fitzgerald's trans., 1859, in original wrapper 253
Ruskin. Poems. J. R. Collected 1850 ... 253
Scott, Sir W.
Guy Mannering. 1815 253
School Latin Grammar, belonging to 63
Waverley Novels. 74 Vols. 63

Sales—*continued.*

PAGE

Books—continued.

Shakespeare.
First Folio, imperfect 62
Second ,, ... 62, 190
Third ,, ... 188
Fourth ,, ... 188
A most Pleasant and Excellent Conceited Comedy of Sir John Falstaffe and the Merry Wives of Windsor, 1619 62
Six German and French Editions of Julius Cæsar, Timon of Athens, Venus and Adonis, Hamlet and Macbeth 62
Timon of Athens, printed at the Hague, 1712 ... 62
Shelley.
Prometheus Unbound, 1820 123
Queen Mab, 1813 123
Two Publications, Pamphlet, etc. Declaration of Rights and Three Letters 190
Southey. Joan of Arc (with notes written by Coleridge) 123
Spenser. Faerie Queen. First and Second Parts 63
Sporting Magazine, The. 1792-1870 63
Tacitus. *See Doves Press.*
Tennyson, Charles. Sonnet and Fugitive Pieces, 1830 (Thackeray's copy) 253
Thackeray. Various books belonging to 253
Verard. Book of Hours 189
Walton's Compleat Angler 190
Winslow. Hypocrisie Unmasked (1646) 189

Bronzes.
Group. Satyr carrying Nymph. By Gian di Bologna 125
Pair Candelabra 61
,, ,, after Falconet 61

Candelabra.
Bronze. *See Bronzes.*
Ormolu. Louis XV. 193

China.
Arras Blue Mug and Saucer 192
Buen-Retiro Vases. Pair 61
Chelsea.
Boar's Head Dish 192
Coffee Cups and Saucers 192
Dishes 192
Ecuelle Cover and Stand 60
Figure of Lord Camden 192
Figures. Sportsman and Shepherdess ... 257
Vase 257
Chelsea-Derby Coffee Cups and Saucers 192
Chinese.
Cisterns. Circular 60, 257
Famille-Verte. *See that heading below.*
Gourd-shaped Powdered-blue Bottle. Porcelain 61
Powdered-blue Ewer 125
Teapot. Enamelled Porcelain 125
Copeland Dessert Service 192
Crown Derby. Verrière. Oval 192
Derby. Figures, Shepherd and Shepherdess ... 192
Dresden.
Candlesticks. The Seasons 125
Centre-piece, with Classical Figures mounted Ormolu 192
Figures.
Camel 192
Children. White 257

Sales—*continued.*

PAGE

China—Dresden—Figures—continued.
Four Seasons 257
Gentlemen 257
Harlequin 257
Johann Fröhlich, Court Fool 192
Leda and Swans 125
Male and Female 192
Groups.
Apollo in a Chariot (2) 192
Children 257
Crinoline Group 257
Gentleman Writing Letter 257
Horse and Man. White 257
Seaux. Pair 257
Vases and Covers 192
Venus and Adonis 192
Famille Noir. Teapot, silver lid 192
Famille Rose. Fourteen Plates 61
Famille Verte.
Dishes 192, 257
Jardinières. Pair 257
Vase 257
Frankenthal.
Group. Lady and Gentleman 257
Vases 125
Kellock, Dr. W. B. Collection made by 192
Longton Hall. Dessert Service 257
Murdock, J. G. Collection made by ... 191, 192
Nankin.
Dish. Three Vases and Covers. Vases, various. Pair of Pear-shaped Bottles 125
Vases and one Cover 257
Nantgarw Plates 192
Oriental Dresden Figures 257
Portland or Barberini Vase 61
Seaux. Pair fluted 192
Sèvres.
Cabarets.
By Levé Père 61
Canary Yellow. By Nicquet 125
Seven Pieces. Eight Pieces 192
Candlesticks. Louis XV. design 257
Collection of Flowers 192
Cup and Saucer by Boucher 192
,, ,, ,, ,, Anteaume 192
,, ,, ,, ,, Chabry 192
Dessert Service 61
,, ,, feuille-de-choux pattern ... 60
Dinner Service. Decorated by Petit, Lévé père, Bienfait, Theodore 257
Ecuelle Cover and Stand, by Cotteau 192
,, ,, ,, ,, Dubois 257
,, ,, ,, ,, Morin 257
Eventail Jardinières 61, 257
Ewer, Cover, and Basin 192
Feuille-de-choux Services 60, 192
Jardinières, by Boulanger 192
,, ,, Michel 60
,, Eventail 61, 257
Orange Tub 61
Plateau 60, 61
Rosewater Ewer 192
Seaux. Pair fluted 192
Teapot and Cover 61

Index

Sales—*continued.* PAGE

China—Sèvres—continued.

Tea Service. By Massy 192
Vases. Various 192

Wedgwood.

Cabinet of 460 Camei, also Intagli 192
Medallions. 29 Blue Jasper 61
Pair Oblong Plaques 61

Worcester.

Bowl. Square mark 191
Cup and Saucer 192
Dessert Service 257
Jug. Large 192
Milk Jug. Crescent mark 191
Mug 257
Plates. Pairs, also Sets 191, 192
Tea and Coffee Service 191
Teapot and Cover 191
Tea Services. Various 192, 257
Vase and Cover 257

Chinese Pink Crystal Vase and Cover on ivory stand 125
Ciborium. Fifteenth Century, silver gilt 125

Clocks.

Louis XV. By Moisy 193
,, ,, S. Le Roy 193
Louis XVI. 193
,, ,, By Marquis, Paris 193
,, ,, Ormolu 193
,, ,, Ormolu and Sèvres 61
Ormolu. By Derdier, Paris 61

Coins.

Aelfred. 1d. 124
Æthelbeard. 1d. 124
Agathocles. Syracuse Drachm 191
Alexander the Great. Stater 191
Alfred. London Pennies (four) 256
Baldred. 1d. (2) 124
Canada. Bank of Montreal. 1d. Half-penny ... 62

Charles I.

Briot's Half-Unite 191
Crown of the Tower Mint (2) 62
Half Groat. Aberystwith Mint 62
Oxford Pattern Crown 256
Oxford Pound Piece 256
Oxford Three-Pound Piece 62, 191
Oxford Sovereign Piece 62, 191
Pattern Broad by Rawlings 256
Pattern Crown by Briot 256
Pontefract Unite 256
Pound Piece by Rawlings 62
,, ,, 1642 62
,, ,, 1643 62
,, ,, Oxford Mint 62, 191
,, ,, Shrewsbury Mint 62
Scarborough. 3s., 2s. 10d., 2s. 4d., 2s., 1s. ... 256
Shrewsbury Pound Piece 62
,, Half-pound Piece 256
Silver Crown 62

Charles II.

Pattern Crowns (2) 256
"Petition" Crown, with history 256
Pewter Pattern Crown by Simon 256
Proof Crown 256
Reddite Crown 256
Silver Halfpenny and Farthing 62

Sales—*continued.* PAGE

Coins—continued.

Commonwealth, The

Pattern Half-crown 256

Cromwell.

Broad, by Simon 191
Crown ,, ... 256
Fifty-shilling Piece 256
Half-broad 256

Cynethyrh (widow of Offa) Penny 256

David II.

Gold Noble 190
Halfpenny 190

Eadweard the Elder. Penny 256
Eadwig. 1d. 124

Edward III.

Noble, second coinage 124
Pattern Half-groat 124

Edward VI.

Half-crown, second coinage. Double Sovereign, third coinage. An Angel 124
Sovereign, fourth coinage. Sovereign, Southwark Mint. Crown, second coinage. Pattern half-sovereign 125
Sovereign, second coinage 191

Elizabeth.

Hammered Crown 62
Sovereign. Ryal. Pattern Half-crown. Pattern Sixpence, milled. Pattern Threepence, milled 125

Ethelred. 1d. 124
Eustace Fitzjohn. 1d. 124
George I. Crown (2) 62

George IV.

Pattern for 1 cent. 62
Proof Set (11 pieces) 256

Harthacanute. Langport Penny 256
Henry III. 1d. 124
Henry IV. Noble. Half-noble 124
Henry V. Salute. Gros d'Argent 191
Henry VII. Sovereign. Shilling, third coinage. "Septim" Shilling 124
Henry VIII. Sovereign, first coinage; ditto second, third, and fourth coinage. George Noble. Hall George Noble. Testoon, third coinage. Pattern Double Sovereign. Pattern Angel. Silver Pattern Crown 124
Sovereign, third coinage. George Noble ... 191
Hicetas Drachm 191

James I.

Spur Ryal. Crown, second coinage 125
Thirty-shilling Piece. Spur Ryal. Fifteen-shilling Piece 191

James II.

Irish Halfpenny 62
Two-guinea Piece 256

James III. (Scotland). Half-rider, second issue 190
James IV. ,, Groat 190
James V. ,, Half-Unicorn (2). Ducat or Bonnet-piece. Two-thirds Ducat. One-third Ducat 190, 191

James VI. (Scotland).

Hat-piece. Two-mark Piece or Thistle Dollar. Forty-shilling Piece. Twenty-pound Piece. Ducat or Four-pound Piece. Hat-piece. Two-thirds Lion Noble or Scottish Angel. One-third Lion Noble 191

Mary Stuart. Testoon. Forty-four Shilling Piece. Lion. Thirty-shilling Piece or Half-ryal. Three-pound Piece. Forty-shilling Piece ... 191

Sales—*continued.* PAGE

Coins—continued.

Murdoch Collection, The 124, 190, 255
Mary (of England). Sovereign. Ryal. Half-angel 125
Philip and Mary. Pattern Half-crown 125
Philip II. Stater 191
Ptolemy II. Tetradrachm 191
Ptolemy Soter. Tetradrachm 191
Queen Anne.
Five-guinea Piece 256
Half-penny 62
Pattern Farthing, by Croker 256
Regnald Penny 256
Richard II. Half-hardit, struck at Bordeaux ... 191
Robert III. Short-cross Lion or "St. Andrew" 190
Roger, Earl of Warwick. London Penny ... 124
Roman Imperial Aurei.
Augustus (without legend). Antonia. Domitian. Galba. Trajan. Vitellius. Hadrian. Faustina Junior. Lucius Verus. Commodus (2). Pertinax. Septimus Severus 191
Sampson, Mr. Charles E. The Collection of ... 62
Stephen. 1d. 124
Stephen and Matilda. 1d. 124
Stobart Collection 191
Syracuse Drachm 191
Victoria.
Five-pound Piece by Wyon 191
Proof Set (14 pieces) 256
William IV.
Pattern Crown by Wyon (2) 62
Proof Set (14 pieces) 256
William (son of Stephen). Chichester Penny ... 124
Dyptych. Ivory, French, Fourteenth Century ... 255
Foster, Mr. R. M. Collection of Objects d'Art ... 255
Furniture.
Cabinet, inlaid ebony, ivory, tortoiseshell ... 255
Chippendale.
Cabinet 125, 193
Chairs. Sets various 193, 257
,, Wheel pattern backs 193
,, Pair 125
Side-table 61, 193
Stools 125
Clocks. *See that title.*
Elizabethan.
"Court" Cupboard. Oak and Chestnut ... 61
Oak Bedstead 61
Fire Screen. Gobelin Silk Tapestry 61
Jacobean Oak Credence 193
Kimberley, Lord. The Collection of 61
Louis XV.
Commode 61, 125, 257
Encoignures of Marqueterie. Pair 193
Knee-hole Table 193
Mahogany Secrétaire 125
Marqueterie Commode 257
,, Secrétaire 257
,, Tables 193
Parqueterie Commode 125
Sofa 257
Louis XVI.
Fauteuils. Carved and Gilt. Two Pairs ... 257
Settee. Covered Beauvais Tapestry 257
Secrétaire, Marqueterie (2) 61

Sales—*continued.* PAGE

Furniture—Louis XVI.—continued.

Suite 193, 257
Suite. Carved, covered French tapestry. Signed C. Chevergny 257
Table, Parqueterie. Ormolu mounts 61
Writing Table 193
Marqueterie Cabinet. William III. Period ... 257
Marqueterie Chest. Old English 193
Marqueterie Table 193
Old English.
Cabinet. Marqueterie and Parqueterie ... 61
Satin-wood Side-tables on lacquered stands ... 125
Pedestals. Mahogany, ormolu 61
Regence Armoires, tulip wood 193
Satin-wood.
Side-tables on lacquered stands. Old English ... 125
Cabinet, with Wedgwood plaques in doors ... 193
Gold Goblet 193
Inkstand. Steel and ormolu 125
Jade Vases. Dark Green. Chinese 125
Jewellery. Pendant formed as Salamander, bloodstone, gold mounts, set diamonds and pearls. Italian. Sixteenth century 255
Lead Vases and Covers. Eighteenth century ... 125
Limoges Enamel. Casket of metal gilt and enamel. French. Sixteenth century 193
Manuscripts.
Bible. Latin, Thirteenth Century, with miniatures 63
Bibliotheca Phillippica 123
Letter from Ben Jonson 189
Phillipps, Sir Thomas. The Collection of 122, 123
Poe, Edgar Allen. "The Bells" 189
Thirteenth Century Psalter, illuminated 253
Medals.
African.
Bars Witu and Juba River 256
B. S. A. Co. Mashonaland, 1897 191
Chinese Order of the Button 191
Crimean Group.
V.C. for Distinguished Conduct in the Field. Crimean Medal, with bars for Alma, Balaklava, Inkerman, Sebastopol, and the Turkish Crimean Medal 60
Davidson's Medal for the Nile. 4 specimens ... 256
Egypt.
1801 191
Assaye and Arguam. Bar Nepaul 191
Officer's, Davidson's, Medal for the Nile ... 191
Sultan's Gold Medal 191
Fenian Raid. 1860-70 60
Groups.
Crimean Group. *See above.*
Gold Cross of the Bath. Crimean Medal, 3 bars. Silver Cross Legion of Honour. Fourth Class Medjedi. Turkish Crimean Medal. Three Miniatures and Officer's Gold Cross Legion of Honour 256
Medal with Bar Chrystler's Farm. Indian Chief's Silver Medal. (George III.) 191
Naval Group. *See below under Naval.*
Peninsular. Gold Portuguese Cross for Albuhera and Portuguese Cross to Commanders ... 191
H. E. I. C.
Deccan 191, 256
Deccan. 11 clasps 256
Mysore. 1791-2 256

Sales—*continued.* PAGE

Pictures—continued.

Graham, Peter.
A Coast Scene 251
Head of the Loch 59
Soft Day in the Highlands 120
Wandering Shadows 251
Haag, Carl. Es Sālām, Sheikh Michuel el Mushrab, Anazeh, at Palmyra 59
Hadden, Gen. W. C. The Collection of 121
Harpignies, H.
In the Forest of Fontainebleau 187
A Bridge near Morlasse 60
Hellen, P. Thirteen Pastel Drawings of French Ladies 59
Hobbema, M. A Woody Landscape 121
Holmes, Mr. George. The Collection belonging to 121
Hook, J. C.
Salmon from Skye 120
Wild Harbourage 120
Hoppner, J.
Fancy Portrait of the Daughter of the Earl of Westmoreland 121
Mrs. Fuller 188
Mrs. Huskisson 188
Nancy Carey 188
Portrait of Edmund Ayrton, Doctor of Music 59
Hunt, William.
Apple-blossom, Primroses, and Hedge-sparrow's Nest 59
Pineapple and Purple Grapes 120
Isabey, E.
At Prayer 252
French Fishing-boats running for shelter from N.E. Gale in the English Channel 187
The Armoury 252
Israels, Joseph. Head of a Peasant 187
Jiminez-Aranda, J. An Afternoon at Seville ... 121
Jiminez, Louis. The Dandy: A Tailor's Shop ... 121
Kager, Mathias. Portrait of a Lady 251
Knaus, L. The Butcher Boy 252
La Tour, M. de. Portrait in Pastel of Mdme. de Pompadour 122
Lancret, N.
Fête Champêtre 251
Find the Handkerchief 187
Strolling Musicians 187
The See-Saw 187
Largillière, N. De.
Madame de Noirmont 187
Monsieur de Noirmont 187
Marquise de Vanderesse 187
Lawrence, Sir T. Portrait of Frederick, Viscount Castlereagh 121
Leighton, Lord.
A Moorish Garden: A Dream of Granada ... 60
Nausicaa 252
Lely, Sir Peter. Portrait of La Belle Hamilton as St. Catherine 122
Lhermitte, L.
Black and White Drawings 59
Interior of a Cathedral 59
Scene in a French Town (pastel) 252
Linnell, J. (sen.)
Brow of the Hill. The 251
Cornfield. The 59

Sales—*continued.* PAGE

Pictures—Linnell, J., sen.—continued.

Feeding Sheep 120
The Ford 60
The Old Oak 120
Southampton Water 120
Linnell, J. T. Summer 122
Logsdail, W. The Arch of the Khalif 120
Lucas, Seymour. Louis XI. 60
Manet. Jetée de Boulogne 252
Maris, M.
He is Coming. Head of a Girl. The Bride. The Enchanted Castle. Montmarre. Twilight (joint work with Monticelli). Two Figures. Female Figure reclining (in black and white) 187
Maris, J.
Drawings. A River Scene. The Downs. A Village Scene. The Quay at Amsterdam. Buildings on the Banks of a River 187
Paintings. Rotterdam. Loading a Barge at the Mouth of a River. A Village on a Canal. A Canal through the Dunes. The Sisters. Cottages on the Dunes. A Boy Playing a Flageolet. The Drawbridge 187
Shrimpers and Cart on the Sea Shore 187
Marks, H. S. The Apothecary 120
Mauve, A. An Ox in a Stall 187
Meissonier, J. L. E.
A Noble Venetian: a portrait of the artist ... 186
Les Echevins (drawing) 252
Troop of Cavalry. Two Cavaliers riding. The Advance Guard of an Army. The Artist riding at Antibes. Un Florentin. Landscape with two Horsemen 252
Millais, Sir J. E. Only a Lock of Hair 120
Millet, J. F.
Portrait of the Artist's Wife 252
The Vagabond (drawing) 252
Monticelli, A. T. J.
The River Bank. A Group of Figures on a Mountain Side. Twilight (joint work with M. Maris) 187
Morgan, Fred. Oranges and Lemons 122
Morland, G. Peasants, Horses, and Pigs before a Barn 59
Muller, W. A View near Gillingham 187
Munthe, L. Bavarian Landscape, Winter ... 252
Murdoch. Wife of Lord Provost of Glasgow. Early English Portrait 122
Nasmyth, P. A Woody River Scene, man in red coat 122
Nattier, J. M.
Mdme. Leckinski 188
Portraits of the Countess de Neubourg and her Daughter 188
Noble, J. S. Lazy Moments 60
Nono, L. Vespers 121
Opie, J. Three Young Girls with a Rabbit ... 251
Orchardson, W. Q. Moonlight on the Lagoons ... 120
Orr, Mr. Robert. Collection belonging to ... 251
Passini, L. A Procession in Venice 186
Pater, J. B. Pleasures of the Country 188
Paul, Veronese. Venus and Mars 188
Pesne, A. Portrait of the Princesse de Constande-Graft 188
Peters, Rev. W. Portrait of a Lady 59
Pettie, J.
Late. The Step. The Solo. The Time and Place 120

Sales—*continued.* PAGE

Pictures—continued.

Phillips, J. Dolores at the Balcony 120
Pinwell, G. J. Drawing by.
We fell out, my wife and I 60
Waiting 60
Platt, Mrs. Collection belonging to 59
Poole, P. F. Song of the Troubadours 251
Potter, Paul. Peasants Dancing to the Sound of a Pipe 121
Poynter, Sir E. J. The Catapult: Siege of Carthage 60
Prout, S.
Rouen Cathedral 120
Ulm 59
Prinsep, Val.
Home from Gleaning 60
Milk 60
Pyne, J. B. Florence 59
Raeburn, Sir H.
Henry Monteith when a boy 251
Jean, daughter of Lieut.-Col. Donald Macdonald 121
John Balfour of Trenabil, Orkney 251
Miss Brown 188
Sir John Sinclair 188
William Ramsay, Esq. 121
Reinagle, P., and S. Gilpin. Joint work.
Portrait of Col. Thomas Thornton 122
Rembrandt. A Jewess, with engraving by C. Corbutt 251
Reynolds, Sir Joshua.
Col. Charles Churchill 59
Kitty Fisher 121, 188
Mrs. Collyer 188
Mr. Hillersdon, of Harpenden 121
Mrs. Hillersdon 121
Mrs. Hodges 188
Portrait of a Lady 59
Thomas, Eighth Earl of Westmoreland ... 188
John, Ninth Earl of Westmoreland 188
Riviere, Briton.
Great Expectations 120
Hope Deferred 120
Of a Fool and his Folly there is no End ... 120
The Enchanted Castle 120
Union is Strength 120
Romney, G.
Cupid and Psyche 187
Mrs. Alexander Blair 188
Miss Glynn. (Attributed to Romney) 188
Miss Sneyd as "Serena" 188
Portraits (4), a man, his wife, and two children 121
Sir Archibald Campbell 121
Rossetti, D. G. Veronica Veronese 187
Roybet, F. The Studio 252
Sargent, J. S. Portrait of a Lady in a black dress 252
Shee, Sir Martin A. Mrs. Clementson 251
Stanfield, C. Innsbruck Valley 59
Stark, J.
A Landscape and Cattle. A Landscape. The Edge of a Wood 121
Wood Scene near Norwich 188
Swan, J. M. Lioness and Cubs 60
Tadema, Sir L. Alma.
A Dedication to Bacchus 186
The Egyptian Widow 186
The Picture Gallery 186

Sales—*continued.* PAGE

Pictures—continued.

Titian. Giorgio Cornaro 188
Tocque, L. Portrait of a Lady 188
Topham, F. W. A Disputed Point 120
Trinquesse, L. R. Le Serment d'amour 188
Troyan, C. Landscape with Sportsman and Dog 252
Turner, Mr. H. J. The Collection belonging to 120
Turner, J. M. W.
Dunstanborough Castle, Morning after a Storm 188
Worcester 252
Vaile, Mr. Reginald. Collection belonging to ... 187
Van Goyen. River Scene 188
Van Haanan, C. An Early Cup 121
Van Loo, C.
An Interior, with Cavaliers and Ladies 121
Portrait of a Lady 188
Van Loo, J. B. Portrait of Mdme. Favart ... 188
Verboeckhoven, E.
Ewes and Lambs, Goats and Dogs 60
Landscape 187
Shepherd's Dog, Ewes and Lambs, on a Moor 187
Vestier, A. Portrait of a Lady 188
Vibert, J. G. More Free than Welcome 59
Villegas, J. Canelo presso la Salute, Venice ... 186
Vincent, G.
Dutch Boats off Gorleston Pier 121
St. Benet's Abbey, Norfolk 121
Spearing Salmon in Scotland. Moonlight 121
Walker, F. An Anxious Moment 120
Waller, S. E. Suspense 120
Watteau, A. Portrait of Mdlle. Harenger ... 188
Woods, H. Venice 120
Wouverman, P. The Repose of the Holy Family 121
Ziem, F.
Fishermen on the Lagoons, Venice 252
Figures on the Shore of the Lagoons, Venice ... 252
Marriage of the Adriatic, Venice 187
Pyx, Fifteenth Century, silver gilt 125
Rock-crystal Cup, shell-shaped. Sixteenth century 125

Silver.

Augsburg. Sixteenth Century Hexagonal Trencher Salt-cellar 192
Standing Cup and Cover 192
Tankard and Cover 192
Baillie-Hamilton, Hon. Mrs. Collection belonging to 192
Bateman, Mr. Arthur. Collection belonging to ... 126
Box presented by City of Cork (1746) to Commander of private ship of war *Ambuscade* 60

Charles I.

Apostle Spoons 126, 193, 255
Beaker 126
Cup. Two-handled 193
Dishes. Two circular 126
Goblets. Various 126, 255
Saucer-dish. Applied shell handle 255
Seal-top Spoons 126, 192
Spoon. Exeter Hall-mark 192

Charles II.

Almsdish 193
Apostle Spoons 192
Beakers. Nest of four (Two sets) ... 126, 192
Bowls. York Hall-mark (2) 193
Cup. Small 126

Sales—*continued.* PAGE

Silver—Charles II.—continued.
Cupping Bowl. Maker's Mark "R.P." 126
Goblets 61, 255
Mugs 61, 255
Porringers. Various 126, 193
Slip-top Spoon. Maker's Mark "I.I." 61
Tumbler Cup 126
Wine Cooler 192
Commonwealth.
Mazer Bowl. Maple wood with silver rim ... 192
Tankard and Cover by H. Greenway 192
Early English Spoons 126, 192
Elizabethan.
Apostle Spoons 126
Chalice and Paten 126
Cocoa-nut Cup engraved Tudor Rose. Silver-mounted. Maker's Mark "C.B." 126
Goblet. Maker's Mark "I.H." 61
Maidenhead Spoons 126, 255
Seal-top Spoons 126, 192, 255
Fifteenth Century Spoon 126
Foster, R. M. Collection belonging to 255
George I.
Bowl. By William Fleming 192
Pepper Dredger. Wm. Fleming 192
,, ,, John Gibbons 126
Tumbler Cup. Plain 126
George II. Tumbler Cup 126
George III. Mustard Pot, pierced 255
Henry VIII.
Apostle Spoons 126
Maidenhead Spoon 255
Spoon 126
Irish.
Cups. Pair two-handled (1765) 193
Potato Ring (1772) 255
Tazze. Pair. Plain (1709) 193
Jacobean Miniature Jug. Brown Stoneware. Silver Mounts 61
James I.
Apostle Spoons (3) 255
Decanter Stands. Scenes after Teniers ... 192
Salt-cellar. Top part forming muffineer ... 192
Salt-cellar 193
James II.
Cup 255
Mug 126
Porringer. Maker's Mark "I.S." 61
Porringer and Cover 255
Tankards with Cover 193
Norwegian Tankard. Parcel Gilt 255
Nuremberg.
Standing Cup and Cover. 16th century... ... 192
Cup by Hans Petzolt 192
Pine-apple Beaker and Cover. 16th century ... 192
Processional Crucifix. Spanish 17th Century ... 61
Queen Anne.
Circular Bowl 126
Cup. Two-handled 255
Pepper Dredger by Charles Adams 126
,, ,, ... 126
Porringers 193, 255
Salts. Octagonal. By Paul Lamerie 126

Sales—*continued.* PAGE

Silver—Queen Anne.—continued.
Scotch Quaigh. By James Taitt, Edinburgh ... 61
Teapot 255
Tobacco Box 126
Scotch Quaigh. By James Taitt, Edinburgh (1705) 61
Silver-gilt. *See that heading below.*
William and Mary.
Cup. Two-handled. By John Ruslen 193
Porringer. Maker's Mark "I.S." 255
Tazza 126
William III.
Beaker 126
Feeding Cup and Cover 126
Mug 126
Porringer 255
Rat-tailed Spoons (6) 255
Scones. Pair 255
Tankard and Cover. By J. Elston, Exeter ... 61
Taper-stick 126
Tobacco Box 126
Tumbler Cup 126
Silver-Gilt.
Beaker. Augsburg. 17th Century 192
Charles II. Porringer and Cover 255
Ciborium. 15th Century 125
Cup and Cover. Aachen Hall-mark. 17th Century 193
Elizabethan.
Seal-top Spoons 255
Standing Salt and Cover 126, 192
Tiger-ware Jug. Silver-gilt mounts. W. C. ... 126
Processional Crucifix. Portuguese. 17th Century 193
Pyx. 15th Century 125
Tea-caddies. Pair. George III. 255
Tazza. (1549) 126
Snuff-boxes.
Louis XV. Gold. Various 255
,, Gold. Panels painted by Bourgoin ... 255
,, Gold. by J. Baptiste Cheset ... 193
Louis XVI. ,, ,, ,, ... 193
Statuary.
Carpeaux, R. Le Printemps 125
Sword for Trafalgar. Voted by Lloyd's Patriotic Fund 191
Tassie Portraits 192
Tortoise-shell Dressing Set. French, early 18th Century 125

(End of Sales).

Scottish Portraits 52
Settle, Elkanah, "City Poet" 160, 210
Sidney Sussex College Plate. *See under Silver.*
Siena. Recent Literature on 106
Silver.
Cambridge Colleges. Sidney Sussex College Plate 213
Old Ornamental Silver of Worshipful Co. of Skinners 33
Stamps. Notes on.
Australia, rumours of uniform design. Bermuda. Barbadoes. British Somaliland. Ceylon. Hong-Kong. New Zealand. Niue. Roumania. Seychelles. St. Helena. Spain. Morocco. Work of Expert Committees. Alleged Theft of English "Official" Stamps 240, 241

Stamps, Notes on—continued. PAGE

Limited Specialism. Another "Post Office" Mauritius. Forthcoming Novelties—Cape of Good Hope. France, Foreign Post Office. Hong-Kong. Malta. New Zealand. Orange River Colony. Somali Coast. Transvaal. Trinidad. United States. Liberia 3 c., a correction 49-51

Philatelic Society of London. Australian Commonwealth First Issue. New Zealand Experiments. New Issues. Cape of Good Hope. Cyprus. Eritrea. Fiji. United States. France. Liberia. San Marino. New Zealand. Southern Nigeria. Paraguay. Malta. 109-111

Premature Announcements of New Issues 250

Stamps, Notes on—continued. PAGE

Stamps as an Investment. Status of Official Stamps. New Issues. Gibraltar. France. India—Bundi. Hyderabad. Malta. New South Wales. Penrhyn Island. New Zealand. Nine. South Australia. Tasmania. Western Australia 180, 181

Solario, Andrea. Madonna and Child by 242

Statuary. The Anti-Kythera Hermes 250

Stuart Medals and Royalist Badges 235

Wedgwood at the Art Gallery, Bury, Lancashire. *See under China.*

Warren Hastings, Ticket for the Trial of 245

Zarcillo, Francisco, Sculptor in wood 97

Zeiss Collection in Berlin 151

ILLUSTRATIONS.

NOTE.—*Pictures are found under the name of the Artist; Engravings and Colour-Prints under that heading.*

PAGE

Anti-Kythera Hermes. The 250

Arm Plates of the City Companies.

Armourers Co. 83

Carpenters Co. 83

Clothworkers Co. 80

Drapers Co. Lady Askew and Sir John Milborne ... 79

Fishmongers Co. 80

Girdlers Co. 83

Goldsmiths Co. 78

Ironmongers Co. 83

Leathersellers Co. 80

Mercers Co. 78

Merchant Taylors Co. (3) 79, 80

Salters Co. 83

Skinners Co. (2) 80

Tallow Chandlers Co. 83

Vintners Co. 83

August Zeiss Collection. *See Zeiss Collection.*

Autographs. Daniel O'Connell 185

BANK NOTE COLLECTING.

Abraham Newland. Portrait of 230

Caricature Note by Cruikshank 233

Exchequer Note for £100 45

Lottery Note signed by A. Newland 231

Note for £1. From First Plate (1797) 46

,, ,, £1. (1806) 47

,, ,, £1. Having two dates 233

,, ,, £2. (1803) 46

,, ,, £2. (1811) 231

Suggested £1 Note designed by Ranson 232

Belvoir Castle. Pictures at, 67, 131. (*Details see under names of artists.*)

BOOKS.

Ceramic Library. *See that title.*

Title page of Palissy's First Work 146

Settle, Elkanah. Works of. *See that title.*

Bordone, Paris. The Holy Family 28

Bridal Chests. *See under Furniture.*

PAGE

Brignole-Sale Gallery in Genoa. Recently restored Pictures.

Portrait of Andrea Brignole-Sale, by Van Dyck ... 29

Portrait of the Marchesa Paolina Adorno, by Van Dyck 30

The Holy Family, by Paris Bordone 28

The Holy Virgin, by Guido Reni 27

Briosco, Andrea. Neptune with Trident. Bronze Statue 153

BRONZES.

Briosco, Andrea. *See that title.*

Donatello. *See that title.*

Bunbury, Henry. Caricatures by.

A Sunday Evening 88

A Family Piece 87

A Tale of Love... 159

A Visit to the Camp 86

Lord Derby following Miss Farren's Coach 89

Patience in a Punt 156

The Propagation of a Lie 157

Recruits 85

The Dance 158

"Caritas." Coloured Clay Group by the "Master of the Naughty Child" 153

Caroto, G. Elizabeth Gonzaga, Duchess of Urbino, by 183

Carved Wood Bust. Northern Italian. 17th Century 154 (*See also Zarcillo, Francisco.*)

Ceramic Library. A.

Italian Potter in 1540 144

Polish Potter in 1406 148

Title-page of Palissy's First Work 146

CHINA.

Bow, Chelsea, and Derby Figures. (The Collection of Mr. Francis Howse.) 197-201

Bristol Biscuit Plaques.

Bust of Benjamin Franklin 140

Bust of a Lady. Bust of a Gentleman 141

Flower Plaques (two) 143

Plaque to commemorate Alliance of the Burke and Nugent Families 142

Plaque to Commemorate Alliance of the Harford and Lloyd Families 141

China—Bristol Biscuit Plaques—continued. PAGE
Plaque to Commemorate Alliance of the Elton and Tierney Families 142
Portrait of George Washington 139
Ceramic Library. *See that title.*
Limoges Plaques (1562) 155
MARSEILLES WARE. OLD.
Dish from Fish Service. By Robert C. 77
Group and Dish attributed to Savy 77
Porringer with Cover and Platter. By Robert ... 76
Soup Tureen. By Fauchier (about 1750) ... 75
Specimens from Charles-Roux and Arnavon Collections 21-24
Vases from Manufactory of Veuve Perrin 77
Water Jug and Basin. By Robert 77
Rose Verte Vase with a Ming Mark 184
Siena Ware Plate at British Museum 108
Urbino Fayence Plate in August Zeiss Collection ... 154
Wedgwood. Specimens in the Art Gallery, Bury, Lancashire 18-20
Chippendale. Thomas. *See under Furniture.*
City Companies. *See Arm Plates of the City Companies.*
Clouet, François. Portrait of Mary Queen of Scots by 53
Coins. Roman Coins (350 A.D.) unearthed at Croydon 245
Colbert. Jean Baptiste. Portrait of 40
Corot, J. B. C. View of Avignon 203
COLLECTIONS VISITED.
August Zeiss Collection, Berlin 151
Belvoir Castle. The Pictures 67, 131
Bridgewater and Ellesmere Collection, Bridgewater House 3
Howse, Mr. Francis. Bow, Chelsea, and Derby Figures 197
Mesdag Gallery. The 203
Courbet, G. The Sleeper 204
Crown of King Edward VII. 31
Dante. Portrait in Andrea Orcagna Fresco Strozzi Chapel S. Maria Novella, Florence 249
Daubigny, C. F. Returning Boats 208
DICKENS EXHIBITION.
Swinging Sign of the "Leather Bottle." The "Leather Bottle." Cover of "Barnaby Rudge," carved by Miss G. Colley. Silver Salver, with inscription composed by Dicken 113, 114
Dolci, Carlo. Virgin and Child 134
Dou, Gerard. The Bird Cage 74
DONATELLO.
Herod's Feast. A relief on Font of Church of S. Giovanni, Siena 106
Virgin and Child. Bronze Plaque by 152
Doorway in Old Castle of Dukes of Tyrol. Built 14th Century 17
Dürer, Albrecht. Portrait of a Man 69
Edward VII. Imperial Crown of 31
Engleheart, George. *See under Miniatures.*
ENGRAVINGS. (Etchings, *see that title.*)
Bunbury, Henry. *See that title.*
Charles I. By Sir Robert Strange, after Van Dyck 227
Countess of Wilton. G. H. Phillips, after Sir Thomas Lawrence. Sp. Supp. July.
Cupids. By Bartolozzi, after Lady Diana Beauclerk 56, 96
Duchess of Cleveland. By W. Sherwin, after Sir P. Lely 226
Going to School. After Thomas Stothard 12
"Hermit." By W. Summers, after Harry Hall ... 223
Hobbinol and Gandaretta. By D. W. Tomkins, after Gainsborough 207

Engravings—continued. PAGE
Lady Hamilton as "St. Cecilia." By G. Keating, after G. Romney 228
Lady Williams. By Isaac Beckett, after W. Wissing 229
Landscape with Ruins. By J. Mason, after Claude Lorraine 227
"Louisa." Painted and Engraved by W. Ward ... 150
Miss Croker. By S. Cousins, after Sir T. Lawrence. Sp. Supp. May.
Miss Foote. By C. Picart, after G. Clint. Frontispiece August.
Oliver Cromwell. By Jan Van De Welde, sen. ... 225
Etchings. A Deerhound. By Sir Edwin H. Landseer 229
FURNITURE.
Chippendale.
Corner Chair (1780) 217
French Chair 220
Girendole, A. 221
Mahogany Chairs (1770, 1740) 218
,, ,, (1740) 175
,, ,, (1770) 177
Oak Hall Table. Gothic design (1760) 178
Oak Settee (1740) 175
Riband-Back Chair 220
Sofa 219
Walnut Arm-chair (1730) 175
,, Chair (1720) 179
,, Settee (1740) 174
Gothic, in the Tyrol.
Bridal Chests. Middle of 15th Century 16
Cabinet (1450). Munich National Museum ... 15
Cabinet (1460) ,, ,, ,, ... 14
Detail of Carving on Cabinet in Munich National Museum 16
Doorway in Old Castle of Dukes of Tyrol. Built 14th Century 17
Henry VII. Side-Table 57
Regency Commode. By Cressent. Wallace Collection 116
GAINSBOROUGH, THOMAS.
Portrait of a Lady 248
The Woodcutter's Home. Frontispiece July.
Greuze. Portrait of a Young Girl 82
Guercino. The Death of Cleopatra 26
Hastings, Warren. Trial Ticket 245
Henry VII., Empson and Dudley. From Belvoir Castle. Artist unknown 67
Heraldry. Arms of Wallace of Busbie and Cloncaird 38. Arms of the Baroness Kinloss 38
"Hermit." (Derby Winner, 1867) 223
Holbein. Portrait of Henry VIII. by. Frontispiece June.
James I. and Mary of Guise. Painter unknown ... 53
Kauffman, Angelica. Pastel Portrait of the Countess Potocka, attributed to. Sp. Supp. June.
LACE.
Jean Baptiste Colbert wearing Collar of Italian Point 40
Point d'Alençon.
Eighteenth Century. Period Louis XV. ... 41, 102
Border Period. Louis XV. 103
Louis XV. (late) 104
Louis XVI. 105
Point d'Argentan. 18th Century. Period Louis XV. 43
Ruffs.
Lace-edged Cambric Ruff with Gilt Wire Super Tasse 167
Point Gotico on upstanding collar 164

Index

Lace—Ruffs—continued. PAGE

Ruff lace edged with Wires ornamented by rolled cambric and flowers. 17th Century 168

Ruff in Pictures, by Rubens and Van Dyck, 166, 169, 170, 171

Upstanding Collar worn by Princesses at Coronation of Napoleon I. 173

Landseer, Sir Edwin. A Deerhound, etching by ... 229

"Le Romain." *See Mignard, Pierre.*

Lepage, Bastien. The Hour of Rest 206

Leyden, Lucas Van. Portrait by 155

Maris Matthew. In the Kitchen 205

Marseilles Ware. *See under China.*

Mary, Queen of Scots. Portrait by François Clouet . 53

Medals. Stuart Medals and Royalist Badges. *See that title.*

Mesdag Gallery, Holland, 203-209. (Pictures, *see under names of artists.*)

Mignard, Pierre. Maria Mancini by. Sp. Supp. August.

MINIATURES.

Engleheart, George. A Lady Unknown (2) ... 48

More, Sir Anthony. A Portrait by 247

MURILLO.

The Adoration of the Magi 133

The Holy Family 136

NETSCHER.

Lady with Attendant 132

The Duet 71

Newcastle-upon Tyne. Town Hutch 44

Newland, Abraham. Portrait of and autograph on bank-note 230, 231

Niccolo, Dell 'Arca. Stucco Statuette of San Bernardino by 153

O'Connell, Daniel. Autograph of 185

Orcagna, Andrea. Dante Portrait by 249

Paolo, Veronese. Venus and Mars by 119

Parliamentary Safe-Conduct (1650) 54

Parmigiano. Venus Nursing Cupid 133

Pewter. A Collection of English Pewter. Various articles. Also Crucifix Incense Tubes (about 1600) 90-94

PLATES.

Countess Potocka, from photo. after Pastel, attributed to Angelica Kauffman. Sp. Supp. June.

Death of Cleopatra. By Guercino 26

Engravings and Colour-Prints.

Countess of Wilton. G. H. Phillips, after Sir Thomas Lawrence. Sp. Supp. July.

Cupids. By Bartolozzi, after Lady Diana Beauclerk 56, 96

Going to School. After Thomas Stothard ... 12

"Hermit." By W. Summers, after Harry Hall ... 223

Hobbinol and Gandaretta. By D. W. Tomkins, after Gainsborough 207

Louisa. Painted and engraved by W. Ward ... 150

Miss Croker. By S. Cousins, after Sir T. Lawrence. Sp. Supp. May.

Miss Foote. By C. Picart, after G. Clint. Frontispiece August.

Gainsborough. The Woodcutter's Home. Frontispiece July.

Guercino. The Death of Cleopatra 26

Greuze. Portrait of a Young Girl 82

Holbein. Henry VIII. Frontispiece June.

Mignard, Pierre. Maria Mancini by. Sp. Supp. August.

Regency Commode. By Cressent, from the Wallace Collection 116

Plates—continued. PAGE

RUBENS.

Hélène Fourment 166

Hercules and Antæus 243

Portrait of a Lady and Child 171

The Birth of Ericthonius 137

Van Dyck. Madonna with the Infant Saviour. Frontispiece May.

Playing Cards. Ancient. Dogging of Sir E. Godfrey. Fire of London. Seizing Popish Conspirators. Execution of Jesuits 246

Potocka. The Countess. From Pastel, attributed to Angelica Kauffman. Sp. Supp. June.

POUSSIN, NICHOLAS.

Baptism 135

Ordination 135

Raphael. La Sainte Famille au Palmier 9

Receipts for Fines for "Contumacy to the Parliament" (1645) 54

REMBRANDT.

Portrait of a Lady 6

" " 7

Portrait of a Man 68

Reni, Guido. The Holy Virgin 27

Riposo. Attributed to Titian 8

Royalist Badges. *See Stuart Medals and Royalist Badges.*

RUBENS.

Hélène Fourment 166

Portrait of a Lady and Child 171

The Birth of Ericthonius 137

Ruffs. *See under Lace.*

Safe-Conduct given by Parliament (1650) 54

Settignano, Desiderio Da. The Virgin and Child. A Stucco Relief 152

Settle, Elkanah, "City Poet." Bindings of various books by 161-163, 211-212

SIENA.

Cathedral. Interior 107

Herod's Feast. A Relief by Donatello on the Font of Church of S. Giovanni 106

Siena Ware. *See under China.*

SILVER.

Sidney Sussex College, Cambridge.

Earl of Kent's Cup 215

Communion Plate 216

Cromwell Tankard 216

Sir John Harrington's Rosewater Ewer and Basin, 213, 214

Worshipful Co. of Skinners.

Bateman Cup 36

East India Co. Candlesticks and Snuffers 33

Group 34

Loving Cup 36

Newberry Pattens 33

Russell Candlesticks 35

Solario. Madonna and Child by 242

STAMPS.

Australia.

Australian Commonwealth. "Postage Due." 4 types 109

New South Wales. 2s. 6d. 181

Western Australia. 10d., 9d., 8d., 4d. 181

Cape of Good Hope.

6d. King's Head 50

5s. " " 110

Ceylon. 4 c., 30 c. 240

Cyprus. 12 piastres. King's Head 110

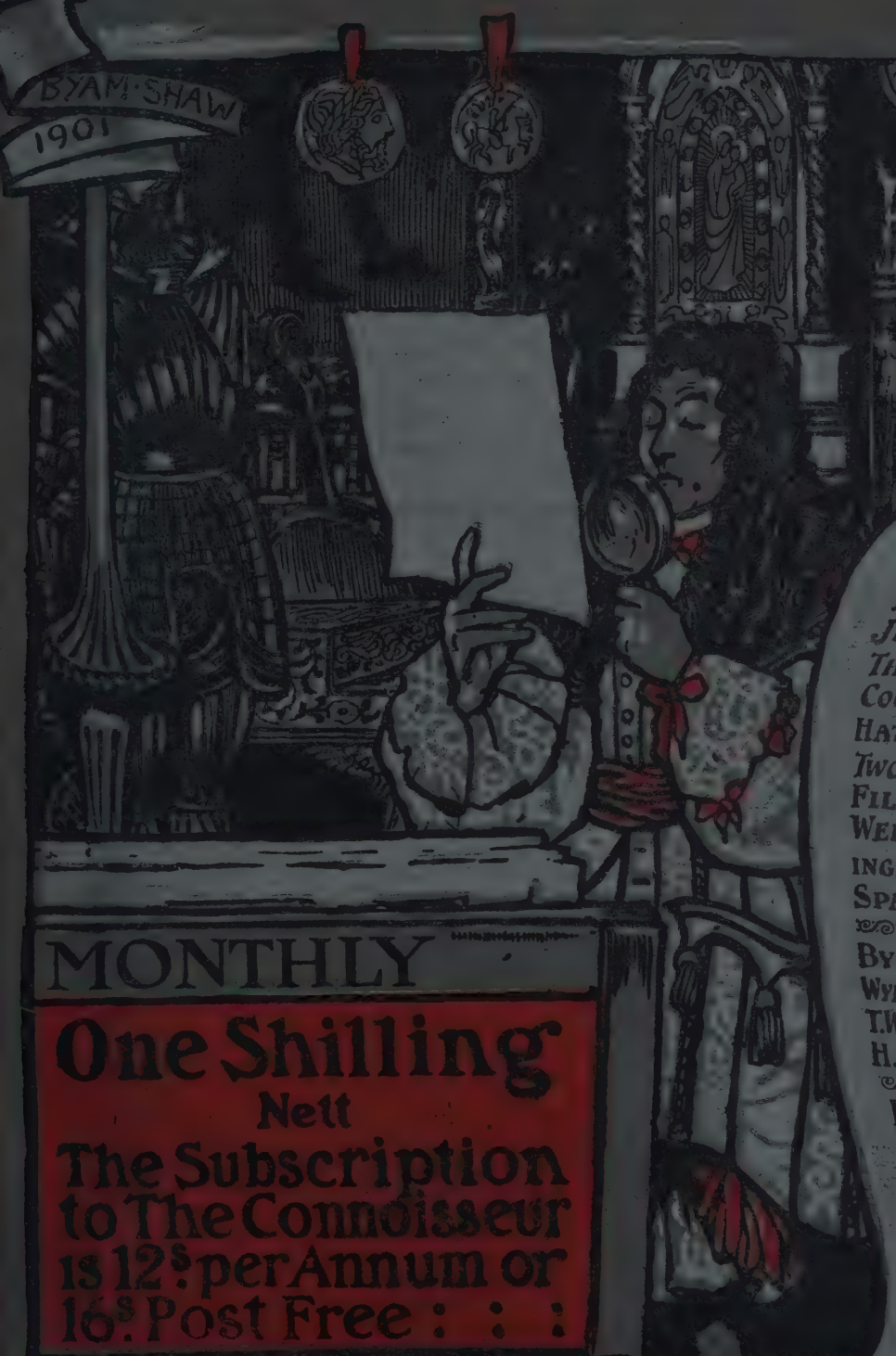
Stamps—continued. PAGE
Fiji. ½d. 5s. King's Head 110
France.
15 c. 111
Foreign. Port Said 30 c. 50
Gibraltar. 4s. 181
Hong-Kong. One cent. 240
India. Bundi. Hyderabad. ¼ Anna. 181
Liberia. 10 cents. 111
Malta. King's Head. ½d. 50
Nigeria, Southern. 2d. King's Head 111
Orange River Colony. 1d. King's Head 50
Paraquay. 2 Centavos 111
Port Said. 30 c. French 50
Roumania. 15 Bani (2 shapes) 241
St. Helena. 2d. 8d. 241
San Marino. 2 c. 5 c. 111
Somali Coast.
2 fr. 30 c. 50
Spain. Morocco. Over-printed Spanish 241
United States.
3 cents. Portrait of Jackson 51
4 ,, ,, Grant 51
6 ,, ,, Garfield 110
10 ,, ,, Webster 51
Statuary. The Anti-Kythera Hermes. The 250
Steen, Jan. Grace before Meat 73
STUART MEDALS AND ROYALIST BADGES.
Badges.
Charles I. Silver-gilt 237
,, (Two) 238
,, and Henrietta Maria 237, 238
,, Heart-shaped Locket 238
Charles II. 238, 239
Jas. Fras. Edwd. Struck in Memory of ... 73
Medals.
Charles I. Cliché 235
,, Memorial 235

Medals—continued. PAGE
Charles Edward and Henry, Duke of York ... 237
Clementina on her escape to Inspruck 237
Jas. Francis Edward and Clementina 236
James II. Suppression of Monmouth Rebellion 236
Juxon Memorial 236
Supplements. *See under Plates.*
Teniers, D. Dutch Proverbs 69
TITIAN.
Diana and Calisto 5
Riposo. Attributed to 8
Town Hutch of Newcastle-upon-Tyne 44
VAN DYCK.
Charles II. when Prince of Wales 68
Madonna with the Infant Saviour. Frontispiece, May.
Portrait of Andrea Brignole-Sale 29
Portrait of Marchesa Paolina Adorno 30
Profile of a Child 155
VAN LEYDEN, LUCAS.
Portrait by 155
The Last Supper 70
Velde, Van De. Sea Piece by 131
Ward, W. Louisa by 150
Warren Hastings. Trial Ticket 245
Watteau. Le Bal dans une Colonnade 58
Wedgwood. *See under China.*
William of Bruges. Portrait of William Elphinstone, Bishop of Aberdeen 52
WOOD. SCULPTURE IN.
Carved Bust. Northern Italian. 17th Century ... 154
ZARCILLO, FRANCISCO. SCULPTURE IN WOOD BY.
St. John, the Beloved Disciple 97
St. Peter cutting off the ear of Malchus 98
The Angel in the Garden of Gethsemane 99
The Flagellation 100
The Nazarene 99
Zeiss Collection in Berlin, The 151-155
Zucchero, Frances Knyvett, Countess of Rutland by 72

THE CONNOISSEUR (ILLUSTRATED). DECEMBER, 1903. Vol. VI No. 28.

THE CONNOISSEVR

A·MAGAZINE·FOR·COLLECTORS ILLUSTRATED



MONTHLY

One Shilling Nett

The Subscription to The Connoisseur is 12s. per Annum or 16s. Post Free : : :

CONTENTS

ARTICLES ON: THE GOYA TAPESTRIES: THE BELLARMINE JUG: THE ART OF THE LOCKSMITH: THOMAS CHIPPENDALE: THE COUNTESS OF BLESSINGTON: THE HATFIELD HOUSE COLLECTION: TWO PICTURES BY FILIPPO AND FILIPPINO LIPPI: TOM THUMB: WEDGWOOD COLLECTION AT NOTTINGHAM CASTLE: LACE MAKING IN SPAIN & PORTUGAL: ETC:

BY: D. A. HART: D. C. CALTHROP: W. E. WYNN PENNY: R. S. CLOUSTON: J. GREGO: T. W. BOLT: A. COLASANTI: C. HAZLITT: H. E. BROWNING: M. JOURDAIN: &:

PLATES: THE VIRGIN & CHILD BY GIROLAMO DAI LIBRI: THE CRIES OF PARIS BY HOUËL DE ROUEN: ALMEIDA BY WILLIAM WARD: CUPID'S HUNTING FIELDS BY BURNE-JONES: ELIZA KATHERINE CRAWLEY BY SIR WILLIAM CHARLES ROSS: THE FAIR BY BARTOLOZZI AFTER WHEATLEY.

Published by OTTO LIMITED, at Carmelite House, Carmelite Street, London, E.C.

Scottish Provident Institution.

Established 1837. Incorporated 1848.

Mutual Life Assurance with Moderate Premiums.

THE **Premiums** do not as a rule exceed the non-profit rates of other Offices; nevertheless they secure right to participation in the Whole Surplus on a system peculiarly favourable to good lives.

The Surplus at last Septennial Investigation (1901) was **£1,581,000.**

SIXTY-FIVE **per cent.** of the Policies which became claims by death during 1901 were entitled to **Bonuses which, notwithstanding the lowness of the Premiums,** were, on the average, equal to **an addition of considerably over 50 per cent.** to the Original Assurances.

THE ACCUMULATED FUNDS EXCEED £12,500,000.

ENDOWMENT ASSURANCE—WITH BONUS—SPECIAL CLASS.

Full Prospectus and Rates on Application.

LONDON:	WEST END BRANCH:	HEAD OFFICE:
17, King William St., E.C.	17, Pall Mall, S.W.	6, St. Andrew Square, Edinburgh.

SET OF 4 EMPIRE PEDESTALS
ORIGINALLY FROM "THE DEEPDENE"

WILLIAMSONS GUILDFORD

Largest Stock of

Old English Furniture

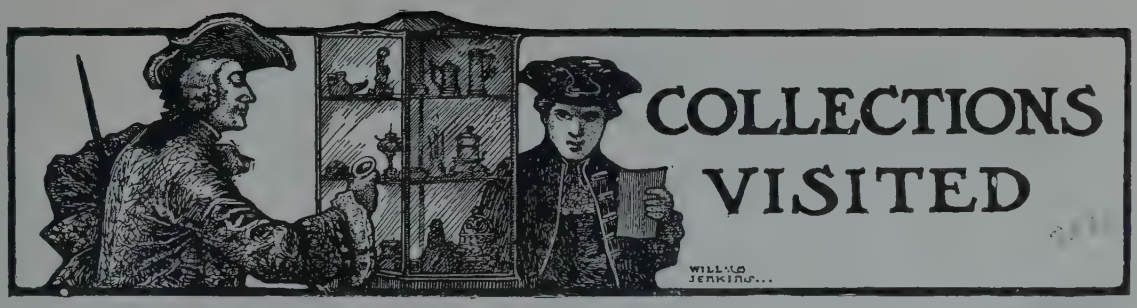
in the Kingdom

50 Minutes from Waterloo

Established over 100 years

Own Vans deliver free in London

17TH CENTURY WALNUT
EAR-BACK CHAIR



THE BRIDGEWATER AND ELLESMERE COLLECTIONS IN BRIDGEWATER HOUSE

BY MRS. STEUART ERSKINE

Bridgewater House, the massive stone pile which stands at the corner of Cleveland Square, St. James's and overlooks the Green Park, was built between 1840 and 1850 by Barry for Francis, first Earl of Ellesmere, on the site of Cleveland House, a property which had formerly belonged to Barbara, Duchess of Cleveland and had been bought by the third Earl of Bridgewater from Sir Francis Child in 1700. The last Duke of Bridgewater left this property, as well as the magnificent collection of pictures which he had formed, to his nephew, the Marquis of Stafford, afterwards first Duke of Sutherland, with remainder to his second son, Lord Francis Leveson Gower, who assumed the name and arms of Egerton, and was created Earl of Ellesmere. The pictures remaining in the possession of the elder branch of the family were, on the death of the first Duke of Sutherland, removed to Stafford House, which was rebuilt at about the same date.

Bridgewater House is built in the Italian style, with great blocks of grey stone and has a terraced garden facing the Park. This character is maintained in the interior, where we find a hall of ample proportions, lighted from above, which has an arcaded gallery whose domed ceiling is decorated with mosaic and we are constantly reminded of the palaces of Northern Italy as we pass up the broad flight of stairs and into the great picture gallery and the suite of rooms beyond.

It is manifestly impossible in a short article to attempt any detailed account of the Bridgewater collection as a whole; such an account would too surely degenerate into a *catalogue raisonné*, and be of small interest or value to the reader, so I propose to give an account of the sources from which the collection has been amassed with a few notes on some of the famous pictures which it boasts.

This gallery is not so well known as some others in London, a circumstance which is accounted for by the fact that it was left by the Duke of Bridgewater under a Trust, which continues to the present day and which does not allow of the pictures being lent to exhibitions. It was, however, the first private collection to which the public was allowed to have access and has always been open to the inspection of art lovers, by permission of the successive owners. The reproductions which we give with this article are from photographs taken by Mr. Walter Bourke, one of the Bridgewater trustees and the "Superintendent" under the Duke's Will and we are indebted to his courtesy and to the kindness of Lord Ellesmere in being allowed to use them.

The Duke of Bridgewater purchased the original collection of pictures, with the help of Mr. Bryan, author of the *Dictionary of Painters and Engravers*. His most important acquisitions came from the sale of the Trumbull collection in 1795; the Orleans, Bryan and Calonne collections in 1798; that of Greffier Fagel in 1801 and Holderness in 1802.

Interesting as these names are, they are doubly so when we reflect how many other collections, more or less famous, they have absorbed. Let us take the Orléans Cabinet, which is by far the most important and which has been enriched by works from so many celebrated collections in France, including those of the Cardinals de Mazarin and Dubois, the Duc de Grammont, Abbé de Maisonville, MM. Duval, Forest de Nancré, Paillet de Launey, De Mears, De Hautefeuille, Corberon de Brétonvilliers, Dorigy, the Abbé Descamps, Ducs de Noailles and Vendôme, Duchesse de Lorraine and others, culminating in the purchase of Queen Christiana of Sweden's forty-seven pictures, which she took with her to Rome after her abdication. These pictures, many of them masterpieces, were left by her to Cardinal Decio Azzolini, who left them to the Marchese Pompeo Azzolini. He sold them to the Duke of Bracciano, nephew of Pope Innocent XI., by whose heirs they were sold to the Duc d'Orléans. *The Leda*, by Correggio, had

been presented by the Queen to Louis XIV., so that all that remained to her of her beautiful collection came into the possession of the royal family of France.

The story of the formation and development of the Orléans collection is an instructive and brilliant page of history and its dispersal is dramatic, with a touch of irony. It was formed by Cardinal Richelieu and left by him with his palace, afterwards called the palais royal, to Louis XIV., who gave both palace and pictures to his brother Philip, afterwards Regent. The Regent made the collection the most important in Europe and it was increased and cared for until Philippe Égalité sold it in 1792 to further his political schemes and, if report speaks truly, to pay his losses at billiards to M. Laborde de Mireville. M. Walkuers, a banker of Brussels, bought the French and Italian schools and sold them to M. de Mireville, who, when obliged to fly from France, brought them to England and sold them to Mr. Bryan, acting on behalf of the Duke of Bridgewater, the Earl of Carlisle and Earl Gower, for £43,000. M. de Mireville is said to have returned to Paris and to have been beheaded, so that if he benefitted by the transaction, his enjoyment was not of long duration. The three English collectors, after dividing the larger part of the pictures, exhibited the remainder at the Lyceum and at Mr. Bryan's rooms in Pall Mall and secured nearly as large a price for it as they had given for the whole.

On entering the picture gallery at Bridgewater House, the eye is at once arrested by the noble group of four Titians, which all come from the Orléans collection; the Riposo in Lady Ellesmere's sitting-room, catalogued as a Palma Vecchio, but which is, on good authority, pronounced to be an early Titian, is from the same source. The Titians have been grouped together since the re-arrangement of the pictures in 1900 by Mr. Lionel Cust, Surveyor of the King's pictures and works of art, and Keeper of the National Portrait Gallery and it seems almost a pity that the Riposo should not hang with them. As it is, it is intensely interesting to study the great Venetian in three different periods of his career and to note the easily distinguished different manners which belong to these periods. No. 77, *The Allegory of the Three Ages*, was painted in 1509 at about the same time that another world-famous picture was completed, the *Sacred and Profane Love*, now in the Borghese Gallery, when Titian was at the very summit of his Giorgionesque period. The picture is a poem, conceived in the spirit of poetry, and with all the glowing romance which distinguishes Giorgione; the background suggests him, too, and the figure of the shepherd might have come from his own hand. The maiden, however, is Titianesque, though rather hard with her detached profile and her wreath of jessamine, which is primitive in treatment and the group of sleeping babies, with the little god of love climbing on the joyous contours of their round, soft limbs, are his own creation, the direct inspirations of his genius. No. 19, the *Vénus á la Coquille* (once in Queen Christina's Gallery), belongs to a late middle period and is said to be terribly spoilt by the hands of time and the restorer. Spoilt or no, it is a masterpiece; the dull black blue of sea and sky, the contrasting but subdued flesh tints, and the cool, golden brown of the waving hair, make an *ensemble* of great harmony.

On either side hang the companion pictures, painted for Philip II. when Titian was already an old man, as we know from the painter's letter to that king, dated September 22, 1554, in which he announces that they have been despatched to Spain. These pictures were presented by Philip IV. to Prince Charles of England, and packed for transport, but, owing to the failure of the marriage negotiations, were never sent off. Philip V. presented them to the Marquis de Grammont, and they eventually were acquired by the Duc d'Orléans, and were retained for £2,500 apiece by the Duke of Bridgewater in the sale of the Orléans collection. The subject of one is *Diana and her Nymphs interrupted at the Bath by the approach of Actæon*, and of the other, *Diana and Calisto*. An interval of fifty years lies between *The Three Ages* and these two pictures, and a great change has "come o'er the spirit of the dream." The painter had left the simple composition of his earlier manner for one much more avowedly decorative and sumptuous; on the other hand he has discarded the glowing colours of his youthful vision, and seems to have found the fascination of tone grow upon him. Of the colours which adorn his earlier canvases the peculiar and unmistakeable blue alone persists. It is to be seen in sky and water and touches of drapery in both *Diana and Calisto* and *Diana and Actæon*, the rest of the colour scheme being brown, relieved by flesh tints which still have a warm, golden tinge reminiscent of Giorgione. It is true there is a dull crimson drapery in *Diana and Actæon*, but it strikes a very subdued note and is very far removed from the intense crimson of the maiden's dress in *The Three Ages*. The composition of *Diana and Calisto* is very interesting and consists of two groups of figures. One is crowned by the stone amorino on the fountain; in the other the eye is carried up by the floating drapery and round by the tempestuous clouds in a sweeping curve right down to the first

group again. But we miss something. The nymphs, with their tightly braided yellow hair, have the faces of the ordinary Venetian models, while in the earlier *Venus* we have a subtle, half-human creature, who charms and repels us at the same time. The later pictures are intentionally decorative and very

in the National Gallery, which is said to be of about the same date.

An interesting portrait by Tintoretto hangs on this wall, also from the Orléans collection, and another which has been ascribed to his daughter Marietta, who was a painter of some repute in her day. The

DIANA AND CALISTO BY TITIAN

Photo W. Bourke

probably the faces were made commonplace to keep the balance true, but we cannot help feeling the loss of the poetic inspiration to which we have grown accustomed. The *Riposo*, which hangs in a bad light in Lady Ellesmere's sitting-room, is an example of his early work. It is glowing with colour, and much resembles, both in colour and technique, the *Madonna and Child, with St. Joseph and a Shepherd*, head is strong, but the figure and hands badly drawn. Here, too, we have an early work by Lorenzo Lotto, strongly reminiscent of the early work of Bellini.

On the opposite wall is a fine collection of Dutch pictures, with which it is impossible to deal within the limits of the present article. It is sufficient to note that among many others, it includes characteristic works by Metsu, one of which, a lady with a

PORTRAIT OF A LADY BY REMBRANDT

Photo W. Bourke

(Formerly in the collection of the Comte de Merle and M. Destouches, said to have been painted in 1632)

PORTRAIT OF A LADY BY REMBRANDT
(*Signed "Rembrandt, A° 1635"*)

Photo W. Bourke

spaniel, is of great delicacy of handling, a delightfully plain lady with an indescribable ruff, by Franz Hals, a portrait of the artist by Gerard Douvw, and an interior by the same artist, into which he has introduced his own portrait. David Tenier's *Alchemist*, Gonzales Coques's portraits of the King and Queen of Bohemia, Jan Steen's *School*, works by the two Ostades, Van der Velde the Younger, Ruysdael, Wynants, Cuyp and last, but not least, two heads by Rembrandt, of which, we give illustrations.

draining the last dregs of wine from the exquisite goblet in which she has buried her face, is a singularly indifferent mother or a chaperon at a music lesson, must remain a mystery. It seems to the present writer more like a new version of the oft-repeated music lesson. It is, at any rate, a *chef d'œuvre;* the subdued colouring of the figures, the curious dead scarlet of the furniture, and the exquisite painting of the satin, exquisite even for a Dutch picture, combine to make a most interesting *ensemble.*

RIPOSO ATTRIBUTED TO TITIAN
(*Formerly catalogued as a Palma Vecchio*)

Photo W. Bourke

As we pass into the suite of rooms beyond the gallery, we must notice a fine example of Terburg. It has been called *Parental Instruction*, and has been in the collections of Lord Wharncliffe, Lübbeling, MM. Beaujon and Proley. There are replicas at Berlin and Amsterdam. It represents a young woman dressed in white satin, standing with her back to the spectator, in an attitude which the art critic decides is eloquent of obstinate refusal to comply with the parental demands. She holds a music score in her hand, and whether the gentleman sitting before her is beating time or emphasising his words by a gesture, whether the old lady who is

In the next room are two very fine Claudes—*Demosthenes on the Seashore* and *Moses and the Burning Bush*—in which latter your eye can travel over exquisite gradations of tint right away to the faintly discerned hills beyond the wooded plain. In this room is a good portrait of a *Doge of Venice*, attributed to Palma Vecchio, but is more probably, as later critics think, the work of Titian. The hands are very poor and stiff, and are evidently by a pupil or inferior artist.

In the end room we find two pictures by Sir Joshua Reynolds, a full length of a lady in white, with a strawberry pink cloak, trimmed with ermine, generally

supposed to represent Mrs. Trecothick, and the group of Lord and Lady Clive, with a child and Hindoo nurse, a charming composition, which has considerably suffered from the fading of the colours. Some royal and family portraits are here, Delaroche's Charles I., after his sentence, and two interesting

LA SAINTE FAMILLE AU PALMIER BY RAPHAEL

Photo W. Bourke

heads by Dobson, one of Charles I., and the other of Cleveland, the poet.

Passing back through the Gallery, we may note Annibali Carracci's *St. Gregory*, which hangs among the Dutch pictures, more from the interest of association than artistic merit. It was painted for Cardinal Salviati for the Church of San Gregorio, at

Rome and Lord Northwick, in a letter to Lord Ellesmere, in 1837, tells this curious story. He says that Messrs. Day and Cammuccini, having obtained possession of the picture at the time of the French occupation, when Lord Northwick also found himself in Rome, were anxious to send it to England for sale. As this was forbidden by law, they had painted over it a copy of Guido's *St. Michael*, in water-colours and had concealed the picture in a cellar in a house near the Trinità dei Monti, once occupied by Claude. They then applied to Lord Northwick for help and he invited a Cardinal of his acquaintance to come to the house and affix his seal, so making it possible

to transport the picture out of the country. The unsuspecting Cardinal drank sorbetti, affixed his seal, chaffed his friend on the exceedingly bad copy he had acquired and went his way, leaving the conspirators triumphant. Lord Northwick, it may be added, does not seem to have gained anything by this pleasant fraud, except the satisfaction which arises from a practical joke successfully accomplished. It is always instructive to notice the fluctuations in the picture-market. In these days, a Carracci would hardly be thought worth such an elaborate and risky game.

At the end of the Gallery is a great marble frame, which is intended to contain a canvas. At the present time, a framed and most painfully coloured *Assumption*, by Guido, is placed inside. It is said to have been used as a banner in processions, and would be more suited to that position than the very prominent one it now occupies.

On the ground floor are the charming sitting-rooms overlooking the Park. Here we find the fine *Madonna*, by Vandyck, of which we give an illustration. The composition has been often used by Vandyck, but this is the finest example. Desenfans had a copy in his collection, which he left to his friend, Sir Francis Bourgeois, who bequeathed it to the Dulwich Gallery; there is also a copy at Hampton Court Palace. The Bridgewater Vandyck was in the possession of Count Vinci in 1759, and was brought to England in 1790. Here, too, is an interesting portrait ascribed to Velasquez, which was bought at the sale of the Altamira pictures in 1828 for the incredible sum of £17. It represents the natural son of the Conde-duque de Olivarez and Margaret Spinola, of Genoa, a tall melancholy youth who wears the ribbon and padlock of the Alcantara and whose romantic history is to be found in Gil Blas. It must have been taken after his mother's death, when he was left "sans bien, et qui pis est, sans education" and was acknowledged by his father and raised to a great position, which he lost at the fall of Olivarez.

In Lady Ellesmere's sitting room, besides the *Riposo* before mentioned, is Correggio's *Head of Christ*, a very beautiful landscape by Gaspar Poussin, and an interesting head, which has been ascribed to Leonardo da Vinci, and also to Luini and which has much of the subtle charm of the Mona Lisa, but may well be by the hand of Luini, who imitated Leonardo's manner at one time of his career.

In this room we find the four celebrated Raphaels, which are too well known to need much comment. There is the charming tondo, the *Sainte famille au Palmier*, which was painted for the Taddei family, and has passed through the d'Aumont, Delanoue, Tambauçeau and Orléans cabinets. It has been re-painted in parts, and *St. Joseph*, who is said to have been a portrait of Bramante, the architect, has suffered from this treatment. It is painted in Raphael's early manner, probably soon after his first visit to Florence in 1504.

The Virgin of the Diadem was in the collection of Sir Joshua Reynolds, and is a beautiful little picture. The Holy Family, known as *La Belle Vierge*, was painted for the Duke of Urbino, who presented it to Philip II., who handed it on to Rudolph II. It was taken at the Siege of Prague by Gustavus Adolphus, and passed into the cabinets of Queen Christina and the Duc d'Orléans. It is painted in his late manner, and numerous copies and replicas are in existence. The Bridgewater *Madonna* was painted three years later than *La Belle Vierge*, at about the same time that the *Deposition* in the Borghese Gallery was completed. It was brought from Italy by Colbert, who left it to his son, the Marquis de Seignelay, from whose collection it was bought by M. de Montarsis, who sold it to M. Rondé, a jeweller, from whose possession it passed into the Orléans cabinet. In another room on this floor is Cuyp's celebrated picture, which is supposed to represent the landing of Prince Maurice at Dort. It is the most perfect example of the master; the luminous and atmospheric effect is indescribable, and the great sails of the boats seem to hang motionless in the still evening air. Another well-known picture of the Dutch school is the *Engagement between the English and Dutch Fleets in 1666*, by Van der Velde, the younger. Burbage's portrait of Shakespeare, known as the Chandos Shakespeare, which was once in this collection, was generously presented to the nation, and now hangs in the National Portrait Gallery.

Lord Ellesmere, who is well known to the public as a writer, takes a great interest in the pictures, and had them all most carefully re-arranged and attended to about two years ago. I should like, before concluding these few and inadequate notes on some of the interesting pictures of a great collection, to express my thanks to him for his courtesy and to the Bridgewater Librarian, Mr. Strachan Holme, for kind permission to make use of his valuable and interesting *Collectanea* on the Bridgewater Gallery.

GOING to SCHOOL.

Painted by Thomas Stothard. R. A.

Printed on Satin.

COLLECTING GOTHIC FURNITURE IN TYROL

BY W. A. BAILLIE-GROHMAN

A GENERATION or two ago South Bavaria and especially Tyrol presented attractions to the collector of Gothic and early Renaissance objects of art probably unrivalled by any other country at any period. A few words will explain the three reasons why this was the case.

In the latter half of the fifteenth century, when Gothic art had reached its highest development, Tyrol was, for its size, the richest country in the world. Its phenomenally rich silver mines had, for a century or so, poured out untold wealth and had created a number of medieval millionaires upon whose financial assistance depended not only the fate of many a war, but also the artistic development of towns and whole districts. Then, owing to its geographical position on the highroad of commerce between Italy and northern Europe, Tyrol took substantial toll not only in hard cash on the merchandise sent in endless waggon-trains across the Brenner, then the most frequented pass over the snowy Alps, but the sculptor, painter, gold and silversmith, armourer, metal worker, glass painter and other skilled craftsman, after his four or five years' apprenticeship in southern art centres, on returning from sunny Italy to his Flemish or German home, passed through Tyrol, and, in the leisurely manner of the age, rarely failed to tarry in its wealthy towns. There he executed work for the rich nobles and the yet richer ecclesiastic orders with which Tyrol, as the ever faithful adherent of the church of Rome, was always blessed. And lastly, Tyrol's mercenaries, the famous *Landsknechte*, Europe's first tactically trained Infantry, whose services in various countries, in a multitude of wars, had endowed them with fame for their valour and notoriety as pillagers, caused them to return to their native valleys laden with rich booty, the like of which had probably never been seen before.

It is therefore no exaggeration to say that, in the beginning of the sixteenth century, when America's newly discovered wealth began to pour into Europe, Tyrol was a very treasure house of all that was artistically beautiful and valuable. That the great religious wars of that century, the disastrous Thirty Years' War of the following one, and the bloody battles of the Spanish Succession of the eighteenth century, no less than the Napoleonic wars of a hundred years later, played sad havoc among this accumulated art-wealth can easily be imagined, for friend as well as foe helped in despoiling the country of its treasures. A remnant, however, remained, especially of the more immoveable articles or such whose lesser intrinsic value caused them to escape the notice of the pillaging mercenaries or the marauding French plunderers.

The art loving traveller who visited Tyrol fifty years ago witnessed a sad picture of ruin and decay. Of its ancient nobility there remained but half-a-dozen impoverished representatives, its five hundred and odd castles were, with few exceptions, roofless ruins, melancholy relics of the fierce and long continued struggle for supremacy between the country's aristocracy and their sovereign dukes, in the fifteenth and sixteenth centuries, or of the numberless invasions by foreign foes. Art all over the world was either stagnating or slowly recovering from that period of depression and inertia which lay like a pall over the whole of Europe after the great Napoleonic struggle that ushered in the nineteenth century. Then, when art at last shook itself free, and collectors and museums entered the collecting race in fast increasing numbers, Tyrol became the happy hunting ground of the professional dealer in curios, who ruthlessly despoiled it of its treasures. It was more than thirty years ago that I first began to take any interest in what, in subsequent years,

became a hobby, a rambling old castle, which my mother owned, becoming the fit repository for the booty of my juvenile quest for curios.

Upon what harrowing tales of unprincipled spoliation by keen-eyed and smooth-tongued Jew dealers from Vienna, Munich, Frankfurt, and other art collecting centres, did I not come in my salad days of collecting, in the sixties. How, for a florin or two, the simple-minded peasant or ignorant burgher parted with priceless articles *de vertu*, worth as many hundred pounds as shillings were offered. Ivory saddles of the fourteenth century, exquisitely carved triptychs in the same material, and of the same early date, chased ciboriums, reliquaries, with plaques of early champlevé enamel, silver-gilt chalices, beautifully finished croziers, with thirteenth century enamel, quaintly shaped *aqua maniles* of the Romanesque period, or one-handled mortars of bronze, covered with the lovely patina of five centuries. Many of these treasures subsequently found their way into the great collections of the Rothschilds, or into Spitzer, Soltykoff, Magniac, Londesborough, Stein, Heckscher, and other priceless accumulations, while, with some, one renewed acquaintance in the Louvre, in the Berlin, Vienna, Munich and South Kensington Museums. Alas! what bargains went begging! I can cite instances of waggon loads of fifteenth century plate armour being sold out of a venerable old Tyrolese "Burg" at the price of old iron; which, when the outer coat of rust was removed, disclosed the gold inlaid tracery of the best Milan or Innsbruck workmanship—each piece worth more than its weight in gold, as prices run to-day; of paintings by Wohlgemuth, Schœngauer, or Lucas Cranach, bought out of some once famous but now half-ruined church at the price of a new gaudily coloured chromo; of cartloads of twelfth, thirteenth, and fourteenth century parchments sold at the price of a few pence per lb., and among which, in at least one instance, was discovered the earliest known copy of the *Roman de Rose*, which was finally acquired by a North German collector at £2,000; of masterpieces of figure-carving by Pacher or Riemenschneider, some quaintly posed St. George or St. Sebastian taken from his niche in the semi-dark aisles of a Gothic edifice where he had stood for four hundred years and more looking down in the calm placidness with which these unrivalled expounders of ecclesiastic ornamentation so well knew how to endow their inimitable creations.

GOTHIC CABINET RICHLY CARVED IN VARIOUS WOODS, ABOUT 1460 MUNICH NATIONAL MUSEUM

On many occasions the grossest vandalism was committed by ghoulish dealers. Some venerable pile, crumbling slowly to ruin, half its roof off and most of its windows and doors gone, bought by the nearest peasant for a trifle, in the tempestuous year of '48, and now used by him as a store house, or that had been turned into the last home for the poor of the village, was found to contain in some of its rooms remnants of its ancient grandeur. Perhaps pieces of arras of Flemish workmanship clothed the walls of the principal rooms, or beautifully carved fifteenth century *boiseries* flanked the vaulted stone-flagged corridors, or grand old mantelpieces of

marble, adorned with "coats" of the medieval owners, or copper-gilt gargoyles of quaint gothic design spouted the rainwater from the roofs into a grass grown court-yard, or richly wrought-iron grilles protected the shrines in the chapel, the windows of which were still glazed with the stained glass for which Tyrol was once so famous, or lovely fluted window and door casements of mottled marble indicated the rare skill of medieval stone masons. For a few florins, a five pound note at most, the marauding curio-hunter would acquire from the simple-minded peasant the right to "remove the rubbish," in other words, to dismantle the building. Crowbar, axe and saw would be set to work, and in a few days the fine old pile would be left a desolate ruin, yawning holes in the walls marking man's vandal work. True, most of this treasure trove was destined henceforth to enrich the collection of some millionaire or the stately halls of some great museum, but both would be in some far off foreign country and only a few art experts would know the origin and fewer the history of each article.

In Gothic furniture Tyrol was once extraordinarily rich, for the Tyrolese were, from time immemorial, an art-loving and artistically highly-developed race that gave birth to some of the foremost craftsmen of the late Middle Ages. Let me present to the readers of the CONNOISSEUR a few specimens. They tell their own tale of the inventive genius of the *Kunstsinn* of their designers. The material of which these cabinets, bridal chests, room panelling, and similar pieces of domestic furniture were made, was, as a rule, the wood of the *Zirbe*, or arve, or arolla—(*P. cembra*)—an Alpine fir of very slow growth; for not only does its wood lend itself particularly well to carving, being equal in that respect to that of the lime tree, but its peculiar aromatic smell has long been known as a sure preventive against the ravages of moths. For some of the handsomer pieces the panels of the doors were made of Hungarian maple wood of a bright clear brown, the peculiar wave in the grain of this beautiful wood forming the chief ornamentation of the cupboard doors. When only *Zirbel* was used the dark knots which occur in this light-coloured wood would be arranged symmetrically to form a pattern. The iron work consisted of pierced or wrought-iron handles, backed with red or blue, and on the inside beautiful foliated hinges.

The carving for the top and bottom of these chests upon which the principal wealth and luxury of decoration was lavished, was often richly coloured, sometimes even gilt. The pattern of the carving was usually shaped after some plant form of richly convoluted intertwining branches and leaf work, the *Stabmuster*, or stave and leaf pattern, being the most common.

GOTHIC CABINET, ABOUT 1450
MUNICH NATIONAL MUSEUM

In very many instances these choice specimens of Gothic furniture were discovered under the roof in peasants' châlets, in church lofts or in the lumber rooms of once stately monasteries, vast edifices in which there were more rooms than florins in the father superior's exchequer. Though, as I have

No. IX.—A BACCHANALIAN SACRIFICE

Swan" upon it, and the handles are formed by a swan with its head thrown back, and wings spread out full.

No. v. is illustrated in Jewitt's *Life of Wedgwood*, page 217, and is a jasper vase of deep blue, with hanging festoons and handles in white, with a medallion on either side, and a goat's mask at the base of each handle. These are stamped with the maker's name with a "T" underneath.

The pair of candlesticks (No. vi.) are of a pale blue colour, and were purchased by Mr. Wrigley from the S. C. Hall collection. They are 10½ ins. in height, and consist of a square base with statuary figure of a woman holding a long basket-shaped shell, into which a chased silver mounting is fixed to hold the candle. The figure is all white, the shell and base blue. The pair of vases of crystalline agate (No. vii.), imitating natural stone, were originally in the Bagshawe collection. They are 13 ins. high, and have a polished surface. The handles are formed of caryatides. These were exhibited at the Midland Counties Works of Art Exhibition held in Derby, 1870. Though stamped in a circle "Wedgwood and Bentley, Etruria," they are considered to be by Neale and Palmer.

The last specimen of the vases (No. viii.) is that of a large centre vase in granite ware, 14 ins. high, 8 ins. diameter. The handles and festoons are in gilt; this also was formerly in the Bagshawe collection, and was exhibited at Leeds in 1868. The ornamented base is black. This vase is not marked, but is undoubtedly Wedgwood. The three plaques, all in blue and white jasper, are very fine, and came from the Bagshawe collection. The tablet (No. ix.),

No. X.—THE CHOICE OF HERCULES

23 ins. by 9½ ins., was designed by Flaxman, and represents a Bacchanalian sacrifice. This important and valuable plaque is of unusual size, and is engraved in Meteyard's *Life of Wedgwood*, vol. 2, page 368, and described in Chaffer's *Marks and Monograms*, page 661. The five figures are in bold relief, and beautifully modelled. The plaque is unique. (No. x.): "The Choice of Hercules." The design has been attributed to Flaxman. The five figures are all beautifully executed. Size of plaque, 13 ins. by 6¼ ins. The last of the series (No. xi.) is a group of six boys in high relief, very probably representing a Bacchanalian festival. One of the boys is riding on a goat and blowing a trumpet. Size, 11¾ ins. by 16⅜ ins. The three plaques are marked "Wedgwood" only.

No. XI.—A BACCHANALIAN FESTIVAL

It needs the accustomed eye of a connoisseur to appreciate early Wedgwood, and I am afraid no description can take the place of experience.

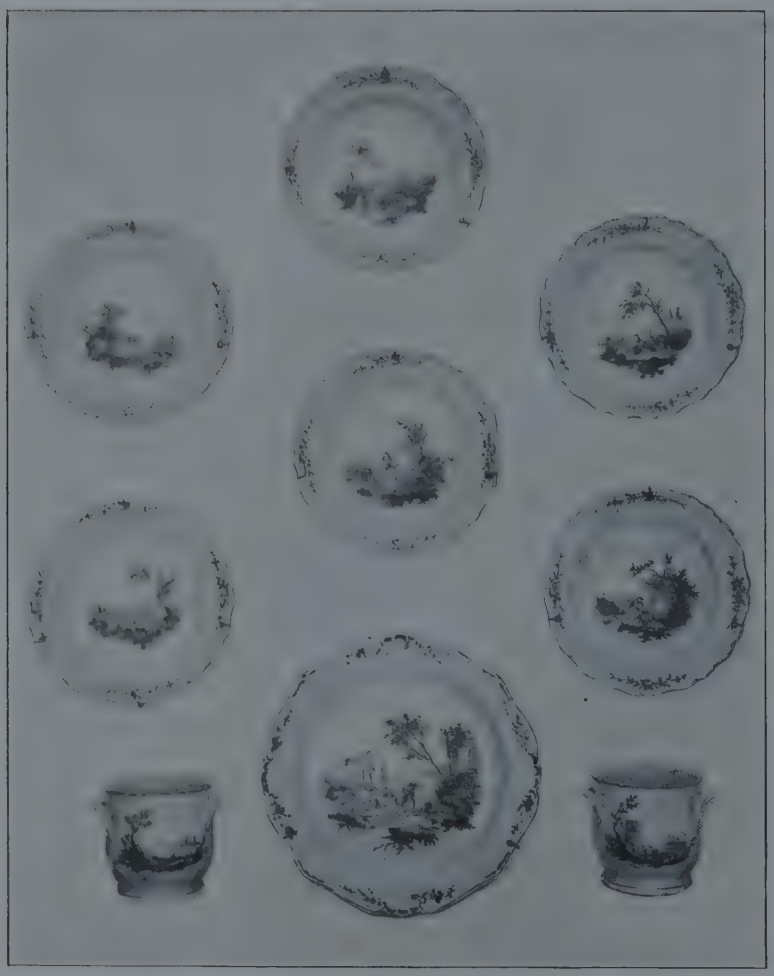
OLD MARSEILLES WARE
PART I
BY HENRI FRANTZ

AMONG the numerous productions of eighteenth century French ceramics, for the possession of which collectors are competing today, the fayences and china of Marseilles do not seem to occupy that place in public estimation to which they are entitled. They are not known and studied as they deserve to be. It is a fact that the very varied productions of the Marseilles potters, graceful and delicate enough to be worthy of the manufactures of Rouen, Sèvres, and Sceaux, are not very completely represented in our museums. True, there is a show-case of old Marseilles at the Cluny Museum, but it contains only a few rare pieces. At the Sèvres Museum of Ceramic Art the choice is happier, and we can find there some very interesting pieces, to which I shall have to refer in the course of this study.

SMALL GROUP IN OLD MARSEILLES WARE (EIGHTEENTH CENTURY)
From the Charles-Roux Collection

But it is the past and present private collections which enable us to reconstruct the history of Marseilles ceramics, and to pass in review its most distinctive manifestations. Among the old collectors MM. Mortreuil and Davillier, to whom we are indebted for their interesting investigations, deserve to figure in the first rank. Besides these MM. Auvray, Joseph Cayron, Cussac, Camille Dausse of Amiens, Eug. Leclère, de Liesville, and Ris-Paquot have also formed fine collections, in which old Marseilles took a prominent position, and some of which are still in existence. Finally, two valuable and instructive collections are those of M. Arnavon, at Marseilles, and of M. J. Charles-Roux, the eminent Vice-President of the Suez Company, who for a long time represented Marseilles in Parliament. These two collections contain pieces of extreme interest, which furnish us with unique documents and enable us to get a general view of the history of Marseilles fayence.

Ceramic work in the South of France dates back to very distant times, as is proved by certain pottery fragments recovered from the soil of the ancient Phocœan town, several pieces of which are preserved at the Sèvres Museum. The manufacture of bricks and glazed tiles, such as are still preserved in the Chapel of St. Peter, at Auriol, appears to have commenced in the fifteenth century under King René, whose picturesque house is still to be seen in the old quarter of Marseilles. If one can give credence to the chroniclers, the coat of arms of Honoré of Savoy, in burnt clay, painted after the manner of the Italians, adorned formerly the gate of the old church of the *Observatoire*, a coat of arms which disappeared when the church was demolished (1746). In a chapel of the ancient *Eglise des Accoules* fragments have also been found of a fayence crucifix, made of a yellow paste, which could easily be worked upon with steel and in which white, yellow, and blue enamel predominates. These are the first traces of the history of Marseilles fayence.



OLD MARSEILLES WARE
From the Arnavon Collection

It is in the small borough of Fayence (Var) that the oldest fayence factory established in France is found, and there is no lack of documentary evidence. Mézeray, in relating the success of Lesdiguières in Provence (1592) and describing his entry into the small town, says: "Fayence, more renowned by the earthen vessels it manufactures than by its size, did not long resist him . . ." Thus majolica art, which Italy had entirely lost about 1455, was found again in a little borough of *Var*. Certain people would conclude from this fact, that we owe to it the very name of fayence. This is the very questionable opinion of Mortreuil. It is much more likely that this name is simply derived from Fænza, which is proved by the writers of the sixteenth century who call the ware *fænce*, whilst the name of the town is none other but Faventia; moreover, Moreri says, in his historical dictionary, that "some confound this borough with Fænza, an Italian town, as regards the vessels there made."

But these are, after all, but vain discussions; it is more important to determine how the secret of fayence became imported into Marseilles. Common-sense would indicate that some workmen from *Var* brought their processes with them. The fact that there are three old Rouen plates at Sèvres which bear the mark found on a goodly number of old Marseilles fayences, has led to the conclusion that some Fayence workers went first to Rouen and that a manufacturer of that town then started a pottery at Marseilles.

This is a hypothesis which appears to me very bold.

My conviction is that Fayence was too near to Marseilles for the fayence art to reach the Phocœan town by way of Rouen. Is it not established that Clérissy, about whom we have no exact documents, but whose plates, dated 1697 and analogous with old Moustiers ware, are well known, drew his inspiration from the ceramics of that town? Relations must,

therefore, have existed between the ceramic workers of Moustiers and Marseilles. Why, then, not admit that there may have been relations between Marseilles and Fayence?

In 1709 Jean Delaresse marks the real commencement of the grand period of Marseilles fayence, a *début* which, though hesitating, points already to the approaching great evolution. His production is, moreover, limited, since in that same year two ships from abroad imported 8,000 dozen pieces of crockery into Marseilles. A little after the middle of the eighteenth century, Marseilles counted no less than twelve potteries, nine of which produced fayences. They were the following: Agnel & Sauze, near the *porte de Rome*; Antoine Bonnefoi, near the *porte d' Aubagne*; Boyer, at *la Joliette*; Fauchier, near the *porte d' Aix*; the widow Fesquet, outside the *porte Paradis*; the widow Perrin & Abellard; J. C. Robert; Honoré Savy, all outside the *porte de Rome*; and J. B. Viry, outside the *porte de Noailles*.

Bonnefoi's pieces bear as special mark the letter B, drawn by brush with yellow ochre; others are only distinguished by a number, or are not signed at all. But what characterises this maker's plates and dishes, what is, in fact, as important as the best authenticated signature, is the brilliancy and whiteness of this rich, fat enamel, for which the artist shows preference, and from which the ornaments, floral bouquets, or fancy landscapes detach themselves. It is true the drawing leaves sometimes much to be desired; the composition of the landscapes is as careless as that of Karel du Jardin's inferior pupils, but the beauty of the material outweighs these defects, though it is true that Bonnefoi seems to have been chiefly concerned with feeding the demand for cheap productions. His favourite colours are yellow ochre, violet, and a green, resulting from a mixture of yellow and blue.

Honoré Savy, if we are to believe Maze-Sencier, whose competence in ceramic matters is beyond doubt, re-opened in 1749 the works of Clérissy, which had been abandoned for about forty years. On December 17th, 1765, Savy, encouraged by previous success, demanded a license to devote himself to the fayence and china industry. This favour was not granted, but official encouragement was not lacking. Amid a visit to Marseilles by the Count of Provence, the King's brother, who was later on to be Louis XVIII., the *Journal des Arts* speaks of a visit paid by the Prince to Savy's works:

OLD MARSEILLES WARE
From the Arnavon Collection

"Monsieur went to Sieur Savy's fayence manufactory, as he had announced it the previous evening, the citizen troops lining the route of his progress. This manufacturer had, during the night, put his works in a state to receive this visit. All the workmen were placed in their different *ateliers*, and things were so arranged that Sieur Savy had the satisfaction of showing the Prince all the operations of his manufactory from the beginning to the finishing of a piece. Monsieur was then shown

OLD MARSEILLES WARE—MILK-POT, BY ROBERT
From the Charles-Roux Collection

into the large gallery of this factory, where he saw an immense number of works of every kind, the perfection of which he was kind enough to praise. The Prince was so pleased that he permitted Sieur Savy to place the manufactory under his protection, to use his arms, and to place in the centre of the gallery a statue of the Prince, which he proposed to produce."

It is probably after this visit that Savy adopted the *fleur de lys* to sign certain pieces of his, but this mark is far from being generally used by him, and in the Arnavon collection, as well as in the Charles-Roux collection, are some pieces which can be safely ascribed to Savy, and which bear no signature at all. The Sèvres Museum, on the other hand, owns a beautifully glazed cup, marked with the *fleur de lys*. Savy's works are generally more carefully finished than Bonnefoi's; some of his fayences are known, which are splendidly decorated with fruit, fish, and flowers in relief. The quality of the special green, of which Savy boasted to have the secret, must also be noted.

With Joseph Gaspard Robert, who excelled in fayence as well as in china, we touch upon the most glorious page of the history of Marseilles ceramics, since it is no exaggeration to compare some of this artist's best pieces with the productions of Sèvres and of Dresden.

(*To be continued.*)

PLATES FROM THE WIDOW PERRIN'S MANUFACTORY
From the Charles-Roux Collection

THE RECENTLY RESTORED PICTURES AT THE BRIGNOLE-SALE GALLERY IN GENOA

BY ARDUINO COLASANTI

Is Italy cruelly ill-treating the treasure of beauty with which her great men have enriched her? Does the mother of the arts, the country from which culture has for centuries spread light over the world, renounce suddenly the heritage of her great past, and after having seen her churches despoiled of the finest paintings, after having assisted at the emigration of the statues which watched her palaces full of silence and mystery, permit the hand of man to ruin her wonderful galleries, and envy Time its slow and fatal work of destruction? This question has lately crossed Europe from end to end; this is the alarm cry which has awakened the indignation of some, and kindled the cupidity of others.

We can re-assure those who love us for the dream of beauty awakened in their heart and in their fancy by the name of Italy; the hopes of those who dreamt of seeing under the roof of the Louvre the fine cavalier, gracefully raising his plumed hat, were a little premature. The colours of Paris Bordone are still sparkling in the halls of the Palazzo Rosso. The beautiful Marchesa Paolina Adorno, in whom Van Dyck has depicted the flower of grace and of Genoese nobility, will continue to smile at her noble spouse with all the witchery of her child-like expression.

THE HOLY VIRGIN BY GUIDO RENI

Twelve pictures have recently been restored at the Brignole-Sale Gallery, generously presented to the town of Genoa by the Duchess of Galliera. With reference to seven of these, loud and unjust accusations have been levelled against the restorer by men of letters and novelists, who have no experience of old paintings. I say unjust accusations because a minute examination of all these pictures has convinced me that the greater part of the damage complained of is due to old restorers, foolishly chosen from among unscrupulous painters; the other damage is only apparent, and reduces itself to dry spots, and to pictorial defects of modelling, which would soon have disappeared if the restorer, after finishing his work, had at the right moment been able to equalise the distribution of varnish.

Among these seven pictures the Venetian School is worthily represented by the so-called *Portrait of a Man with Red Sleeves*. He is standing with his right elbow leaning against a table covered with red cloth. He holds in his right hand a letter, and seems lost in pleasant thoughts. To the right is an elegant portico, leading to an external staircase; a

servant ascends the steps, and, uncovering his head, presents a letter to a lady, who can be seen on the top of the stairs.

Recently the gentleman depicted in this picture has been identified as Sgr. Ottavio Grimaldi, to whom, according to Vasari, Paris Bordone "sent to Genoa a most beautiful life-size portrait, and with it another similar picture of a most voluptuous lady." This female portrait would be the one in the London National Gallery (No. 674), of about the same

THE HOLY FAMILY BY PARIS BORDONE AT THE BRIGNOLE-SALE GALLERY, GENOA

proportions, and also from Genoa, as may be gathered from the name *A Lady of the Brignole Family*, by which it is known. The perspective of this picture is analogous with that of the male portrait of the Genoa Gallery, and the bearded man at the top of the stairs may be intended to represent the same Grimaldi.

To Carlo Maratta is attributed a *Holy Family*, which rather resembles the manner of Simone Contarini. At any rate it is a colourless academic work. Guercino's *Cleopatra*, in strong relief through that contrast of light and shade which this painter took from Caravaggio, is one of the finest works by this eclectic, who later adhered to the "dark" manner, and, entirely preoccupied with obtaining a sculpturesque effect of modelling, became heavy and dull, and was unable to produce as fine a piece of painting as the one which adorns the Brignole-Sale Gallery. Among the pictures of this collection, which have given rise to heated and unjust polemics, the Bolognese School, after Carracci, is represented by a half-length Madonna of Guido Reni's. This devout Virgin belongs to the master's second period, when, after having painted the wonderful frescoes in the annex of S. Gregorio in Rome, he abandoned the diligent study of the true to become an annoying and conventional copyist of stereotyped forms.

Near these works shine in full splendour the two portraits painted by Van Dyck for Antonio Brignole-Sale and his wife, the Marchesa Paolina Adorno. It is uncertain whether the great Antwerp painter was in Italy in 1621; he certainly was there soon after his father's death, which occurred on December 1, 1622. Rubens, his master, had completed his studies in Italy, and Van Dyck certainly heard him speak wonderful things about the country, where the orange blooms and where art has found its sunniest expression.

Titian, Tintoretto, Paolo Veronese, and their precursors, the Bellini, Giorgione, and Bonifacio, are the masters whose idealised forms most deeply impressed the young Flemish artist, and awakened in him a conception of art more conform to his nature: a conception which continued to be considerably modified, but which remains essentially personal to him, and finds admirable expression in his equestrian portrait of Antonio Brignole-Sale, and in that of the Marchesa Paolina Adorno.

Who does not remember the noble cavalier galloping on his white horse along a portico, and raising his hat with a graceful gesture? Opposite to this picture hangs the portrait of his beautiful wife, an apotheosis of beauty and youth, a warm harmony of colour, in which only the face and hands have a stronger tone. The noble lady has one hand on her girdle, whilst the other is hanging down. Gesture and expression recall the other portrait in the Duke of Abercorn's collection in London. In both pictures is the same chair, the same partly raised red curtain, the same subdued fire, by which the atmosphere is warmed. There are none of the strong colours, the brilliant lights of the Rubens school; quiet colours and subdued warmth replace their golden tones. Solid flesh and strong muscles have given way to aristocratic distinction and refined elegance. The *Marchesa Paolina Adorno*, Flemish still as regards truth and natural expression, is Italian through its grand distinction. It has no more of Titian's velvety richness than of Rubens's blonde *morbidezza*, but it lives intensely, and unites the characteristic style of the Antwerp school with the nobility with which Van Dyck bestows all his sitters.

THE MARCHESA PAOLINA ADORNO BY VAN DYCK

These are the pictures about which credulous people have loudly raised their voices, provoking a scandal which, based as it is on an offence against truth, is simply unreasonable and iniquitous. They are certainly not as fresh and brilliant to-day as they were when Van Dyck painted them, but who does not know that the indefatigable wings of Time fatally destroy men and things? Who does not know that every attempt at rebellion against its blind and inexorable law is vain?

NOTE ON THE IMPERIAL CROWN OF KING EDWARD VII.

BY CYRIL DAVENPORT, F.S.A.

Of all the many and ancient ceremonies connected with the consecration of kings, that of the imposition of a crown is the last, and from a popular point of view, the most important. It is felt by numbers of people that a king is not quite a king until he has had the emblem of his supreme rank placed upon his anointed head by the hands of the chief priest.

There is some analogy between the crowns of kings and the mitres worn by bishops and archbishops, and like the sceptres, gloves, and ring, they are among the coronation regalia which bear especial witness to the priestly character of an anointed king. The Imperial crown of the Tsar of Russia nearly resembles the form of the head-dress worn by the Patriarchs of the Russian Church, but whereas the priestly mitre is not, as a rule, richly ornamented, the crown is closely encrusted with diamonds and studded with priceless jewels.

In England since the time of Charles II. two royal crowns have been provided for the coronation ceremony—one of these is the official crown known as St. Edward's, and the other, more ornamental, is used for the actual crowning, and known as the State or Imperial Crown.

THE IMPERIAL CROWN OF KING EDWARD VII.

St. Edward's crown preserves the traditional shape of the English crown as finally adopted by Henry VII., with two arches, the circlet set with four *crosses-patées* and four *fleurs-de-lys*, arranged alternately. It is of thin gold, and sparsely jewelled and enamelled. The other crown, actually placed upon the sovereign's head at the coronation, is made, or re-made, to fit each successive sovereign, and is a delicate framework of silver or platinum, very thickly set with precious stones, some of which are historic, and have been used for former State Crowns.

The old frameworks of several of these discarded crowns still exist, and by the peculiar shape and size of some of the now empty chatons, it can be readily seen that well known jewels were set there. A crown is not very easily altered in size, but the fact of such alteration being needed in the case of some of the regalia seems to have been anticipated in at least one instance, that of the Coronation ring of Charles I., now kept at Edinburgh, which has an arrangement at the back by means of which it can be enlarged or made smaller.

For Queen Victoria an Imperial crown was made in 1838 by Messrs. Rundell & Bridge, and several new stones were then added to those which had already adorned previous crowns.

Materially the crown as used by King Edward VII. is the same as that made for Queen Victoria—it carries the same historic jewels, and the only important alterations have been that the size is larger and the arches slightly flattened—but to all intents and purposes it is the same crown. It is a fine piece of jeweller's work, but it is a pity that the emblems of *cross-patée* and *fleur-de-lys* rest upon festoons of diamonds upheld by sapphire points, instead of directly upon the circlet, as they should do, and that the arches, emblems of independent sovereignty, rise from the top of the *crosses-patées*, instead of directly from the circlet, as they should do With the exception of these two more or less structural criticisms, we can allow that the Imperial crown finely represents an ancient and noble type translated into delicate metal work and precious jewellery.

The typical shape of the English crown is one that has developed naturally from ancient forms. The crowns of no other country have such a record of successive development. Our early Anglo-Saxon kings wore at one period circlets of gold, from which sprung upright stems, each bearing a single ball or "pearl" at the top. A coronet of this sort was worn by Alfred the Great, and shows in his presumed enamel portrait on the "Dowgate Hill" brooch. In time the single pearl was triplicated by a natural tendency towards greater ornamentation, and in time again the three separate "pearls" coalesced and became a trefoil—thence naturally a *fleur-de-lys*. So the *fleurs-de-lys* which exist on the circlet of the Royal English crown have nothing to do with the French *fleurs-de-lys* which were borne on the English Royal coat-of-arms from the time of Edward III. until that of George III. Our Henry VI. was king of France as well as of England, and although his

tenure of the foreign kingdom was by no means a happy one, he had time to mark it by the adoption of a small difference in the ornamentation of the coronet he used as his great seal for foreign affairs. The result of this distinction remains in our crown to-day in the form of the four *crosses-patées*.

In the time of Henry VI. the English crown consisted of a circlet with a row of *fleurs-de-lys* of different sizes resting on its upper edge, and this was also, in the main, the design of the French crown. Henry therefore enlarged, flattened out and squared the ends of the large centre *fleur-de-lys*, so as to differentiate his ornamental row of *fleurs-de-lys* from those on the French crown. The centre ornament thus closely approached the form of the heraldic *cross-patée*, or cross of which each of the four limbs was spread out, footed, or "pattéed" into a broad form, and the heralds very soon seized upon the idea and adopted it as a centre for the future crown. The imperial arches had been previously used now and then, but were finally adopted regularly by Henry VII.

The most important historic jewels in the present Imperial crown are the large spinel ruby in the centre of the front *cross-patée*, the large pale sapphire on the circlet of the crown in front, and the small but finely coloured sapphire in the centre of the *cross-patée* above the mound at the top of the crown.

The history of the so-called ruby is well known and is of great interest. In the fourteenth century it belonged to the King of Granada, and Pedro the Cruel, King of Castile, received this king under the guise of friendship in the Alcazar at Seville. Here he was murdered for the sake of his jewels, among which was this stone. Pedro afterwards gave it to Edward, the Black Prince, after the battle of Navarette, as a mark of gratitude for his successful help, and it is also supposed to have been worn in the crown of Henry V. at Agincourt. On this occasion it may have helped to save a king's life, as the Duc d'Alençon aimed a blow at Henry, which was turned by his crown, then worn over the helmet.

The stone is a finely coloured, deep red spinel, a mineral which is chiefly found in the river-beds of Ceylon, Burma and Siam. Like most oriental stones, this particular jewel has been pierced; the top of the piercing is now filled by a small ruby set in gold, and the stone is uncut, but polished on its natural irregular surface. It is irregularly drop-shaped, and about two inches in length.

The second notable jewel in the Imperial crown is the large pale sapphire in the front of the circlet. It was worn in the crown of Charles II., and ultimately became the property of Cardinal York, who bequeathed it to the Prince Regent, afterwards George IV. The Prince gave it to the Princess Charlotte, but on her death it was returned, as it was properly considered to be a crown jewel. It is partially pierced, which may mean it was intended to be used as a bead, but never finished; or it might perhaps have been intended to serve as a support for an aigrette, in which case a half-piercing would be enough. It is cut *en cabochon*, as most ancient and mediæval stones were, and as coloured stones should be, the edges being trimmed into the form of a long symmetrical oval. No doubt this is an oriental stone; it is about two inches in length.

Edward the Confessor's emerald is much smaller and of a deep colour; it has been re-cut in brilliant form, probably for Charles II., which was quite unnecessary. It is said to have been taken out of the Confessor's ring, which was buried with him, and it has the reputation of being an antidote to cramp. A story told about it relates that the Confessor, in one of his walks about Westminster, met a beggar who asked for alms, and the Saint being at that moment short of money, gave him his ring in charity in the name of St. John. Some time afterwards some English pilgrims, travelling in the Holy Land, got into difficulties and consulted an old man, a stranger, who happened to be in their company. On hearing that the travellers were English, he revealed himself to them as Saint John, the special patron of Edward, King of England, and he assisted them out of their troubles, and gave them a ring to take back to their monarch, with the message that he would meet him in Paradise in six months' time. When in due time Edward received the ring, he at once recognised it as that he had given to the Westminster beggar, and when he died, according to the Saint's prediction, it was buried with him in his shrine at Westminster.

Crowns as well as coronets are usually worn over a cap of maintenance. Peer's caps are of crimson, but sovereigns have sometimes had them of purple or even of royal blue velvet; they are lined with white silk and turned up with miniver, and at the top is a boss and tassel of bullion.

It was not unusual for mediæval Popes to send presents to deserving sovereigns; the Queens had golden rose-bushes, and the Kings had swords and caps of maintenance, so called, I believe, because of the recipient's real or supposed services in maintaining the true religion. Such presents were sent to Edward IV., to Henry VII., and to Henry VIII. The designs of these old caps are not the same as their modern representatives, but much more ornamental.

Silver and Plated Ware

THE OLD ORNAMENTAL SILVER OF THE WORSHIPFUL COMPANY OF SKINNERS PART II

BY ARTHUR BUTLER

In pursuing my review of the beautiful pieces forming the fine collection of Jacobean, Carolean, Queen Anne wealth, and William and Mary Silver, I have to refer firstly to plate No. iii. (p. 203, March No.), which I already illustrated the large flagons which are known at Skinners' Hall and to connoisseurs as the Sir William Russell and Lewis Newberry Flagons, the Chiverton Tankards, and the "Master's Salt." These will, however, be again seen in prominent positions at the extreme sides and in the middle of the striking general group of the collection, which is given herewith as a whole page plate. It is again my pleasure to gratefully acknowledge the assistance afforded me by the admirable notes recently drawn up by the late Mr. Wadmore, some extracts from which concerning some of these specific pieces are hereunder related.

With respect to the flagons, the earliest of these was presented to the Skinners' Company by Sir William Russell, Kt., who was Master in 1683 and 1684. The vessel is 13 inches in height, 6 inches in diameter at the flange, and in style, quite plain sided, of gently tapering shape, with a wide petticoat. It is of the order of Communion flagons, has a moulded base to the vessel proper, a rim of slight moulding at the mouth, a slightly overlapping flange to the cover, which is of flattish dome shape, almost of a plain character, except for a very slightly raised section at the top. It has a rather small thumb knob formed of an angel with outspread wings. The handles are very similar to those of the Jacobean tankards, having acanthus leaf at the crown, extending down to the base of the body only, and terminating at the moulding in an outwardly turned sweep with a shield or heart-shaped final. The flagon's date mark is

THE NEWBERRY FLAGONS, EAST INDIA CO. CANDLESTICKS AND SNUFFERS

THE SILVER OF THE WORSHIPFUL COMPANY OF SKINNERS

No. VI.—THE RUSSELL CANDLESTICKS

London, 1659—perhaps its somewhat solemn form reflects the period of the Commonwealth. The cover, however, bears the year-mark of 1678. There is engraved on the front the arms of the Company, with crest supporters in full, and the simple inscription: "The gift of Sir William Russell, Kt. Skinner 79. Master, 1683 and 1684."

The Lewis Newberry flagon is precisely similar in character, and its gift followed very closely upon that of the master, Sir W. Russell, and during his year of office—merely a simple inscription round the rim sets forth the gift. In the History of the Company I have found an entry directly referring to the presentation :—

"July 6th, 1685. Att this court it is ordered that the plate w^ch^ is bought with the £50 given to this Company by Mr. Lewis Newberry be engraved with these words: 'The Guift of Mr. Lewis Newberry Cittizen and Skinner of London 1684 and that Mr. Warden Alexander and Mr. Wilkinson doe take care to see it done accordingly.'"

Mr. Newberry having also presented at the same time the pair of massive pattens (standing in the background near the flagons in the general group) referred to severally hereafter, an insight is given as to the extent to which the purchase money of £50 went at the time.

The two double-quart tankards, flat-lidded and with wide flanges, were presented by the donor of the Monteiths, Sir Richard Chiverton, who was Lord Mayor of London in 1658. They are of the true Jacobean type, slightly tapering, plain-sided, moulded and reeded at the abrupt base, and with massive thumb knob of scroll pattern. These two are in excellent preservation. Their marks are London, 1685, and they are inscribed: "The gift of Sir Richard Chiverton, Knt., and Alderman, a member of this Company, 1686." Sir R. Chiverton was Master in 1651-52. Another entry referring to the Company's silver is found in the records :—

"May 26th, 1687. It is ordered that Mr. Johnson the Goldsmith doe weigh and marke all the Company's plate and ingrave the severall weights thereon."

Whether there was a subsequent revocation of the order does not appear, but in hardly any instance is the weight stated on the pieces.

"The Master's Salt" is a beautiful and quaint specimen of the octagonal broad and shapely vessel in vogue in the reign of Charles II. Unlike the octagonal Salt of the Mercers, which is of circular

section at the waist, and appears to have gone halfway in style between the Skinners' Master's Salt and that of the Innholders, whose collection the writer had the pleasure to review in these pages, the above salt is octagonal throughout all its sections, commencing at the wide-spreading base with a slight moulding and a bevelled rise and having a straight waist, which has in the middle a ridge of moulding. The salt well is carried up with a bold and elegant sweep, and has a ring of moulding at its edge. The four ornamental scrolls at alternative corners (for the cloth) form a fine crown to this elegant piece, which has the London year-mark of 1676—maker's mark, W. B. and a mullet. Height, 11 inches; diameter, 10 inches, and salt well $\frac{3}{4}$ inch deep. It bears the engraved inscription :—

"The Gifte of Ben Albin Esq. late Citizen and Skinner of London dec^{d} Anno dom 1676." Mr. Albin was Master in 1669-70.

Plate No. v. illustrates the Newberry pattens, two of the set of four candlesticks, presented by the East India Company; a pair of snuffers in quaint stand (Sir W. Russell's gift), and the massive gravy spoon of the Britannia standard. Firstly in order of date come the large plain pattens on circular feet, presented, as previously referred to, by Mr. Lewis Newberry, and inscribed as recorded. These are very heavy, with deep moulded edges, otherwise of plain character. Their diameter is $14\frac{1}{2}$ inches, height, $3\frac{1}{2}$ inches, engraved with the full arms, crest, and supporters of the Company—marks, 1684, London; maker's mark, "D. B." (Buteaux) with sun over and crescent under.

The fine baluster stem candlesticks of circular section with octagonal sconces and octangular bases form two of a set of four candlesticks of the year 1698, presented by the English Company trading to the East Indies. They are about 9 inches in height, and are massive and bold of outline. It appears that the East India Company were granted the use of Skinners' Hall for some time after the year 1698. An interesting entry made in 1700 refers to these pieces as follows :—

"Nov. 13th, 1700. At this court the English

No. VII.—THE BATEMAN CUP

No. VIII.—LOVING CUP

Company trading to the East Indies presented this Company with four large Silver candlesticks with their Coat of Arms engraven with this motto: 'Ex dono Societat Angl. ad. Indos oriental negotian,' and weighing in all one hundred and three ounces ten pennyweight. Ordered that half a guinea be handed the messenger that brought the candlesticks to the court."

Another entry shortly transpires: "Nov. 27th, 1700. The Candlesticks presented by the English Company trading to the E. Indies were putt into the Iron Chest."

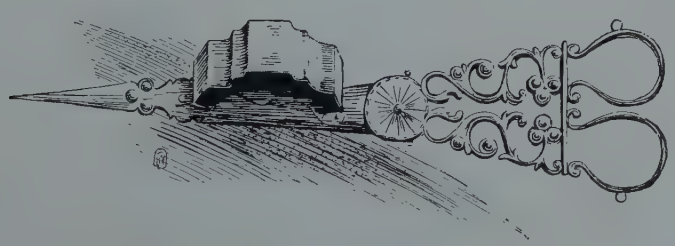
The very large spoon shown in this plate dates from 1697, early in the Britannia period. It is 19 inches in length; its large bowl is quite flat, with high sides; beneath is a short rat-tail. It has a long hollow tapering handle, finishing with a turned knob; adjacent to the bowl is a flat stem, such as is found upon toddy ladles, the handle being joined at a small moulded ring. This spoon is only used at important ceremonials. It was originally the property of Mr. Joseph Tranter, to whom it was presented by the Society of Barnard's Inn. Mr. Tranter's widow bequeathed it to the Skinners' Company. Marks: Lion's head erased, and Britannia. London year-mark 1697.

In the centre of this illustration is a quaint little pair of snuffers and holder in a baluster style, somewhat in the form of a candlestick, octagonal in base, and gadrooned, fluted and beaded. This was purchased with the fine set of three branch candlesticks, and also presented by Sir William Russell (No. vi.). They bear the year-mark of London, of 1698. It would appear, however, that their ball and claw feet have since been added. They are supported upon silver-mounted plinths of ebony. In character they are of the Corinthian column order, surmounted by a bold crown of flame, the triple branches being scrolled and foliated, the sconces octagonal and beaded. Two bear the inscription, "The gift of Sir William Russell, Kt., deceased," the purchase having been made in 1705.

Illustration No. vii. deals with the Bateman cup. This is a tall loving cup of the Stuart period, in the well-known baluster design, 12 inches in height, $5\frac{1}{2}$ inches in diameter, dated 1639, and having the London mark of that year. It bears the inscription: "The gifte of ye Wrp^{ll}. Robert Bateman brother of this Company and late Chamberlaine of ye Hono'bl. City of London who deceafed ye 11th Decemb. 1644." (Master 1620 and 1621), with the donor's arms and that of the Company.

The last of these typical loving cups is that shewn in No. viii. This is a silver-gilt cup of the same period, varied slightly in the balustering by a collar of bosses, and having at one of its sections a band of foliation. It is of bright gilt, with the exception of the well-known grained work of the bowl, which is wide in base, very slightly tapering, and has a scarcely perceptible lip curve. The foot is flatter than that of the three former described loving cups. It is about 12 inches in height, diameter 6 inches, and is inscribed: "Ex dono Gulielmi Ridges Armigeri, 13 Octo. 1670." It bears the London year-mark of 1652.

The massive and very elegant beadle's-staves which appear over the cock cups in the general group represent the arms of the Company upon a large spirally fluted sphere, supported by an acanthus leafed base, forming the crown of the staff. These are used upon all ceremonial occasions, and their immense weight entails careful manipulation in the hands of a novice. These bear a year-mark of early George III. The fine collection of the Skinners' Company comprises some other quaint silver of the Jacobean age, such as a few further small waterman's badges, one of which has been converted into a miniature patten.



HERALDRY OF TO-DAY

THE modern practice of Heraldry is a matter worthy of careful consideration; but to appreciate it properly, it is necessary to go some way back in the history of Europe, to the period when arms-bearing had a greater importance than can truthfully be claimed for it at the present day. Though there are many and very important differences in the rules governing the science in different countries, the great principle of arms-bearing is the same throughout Europe, and that principle is, that the bearing of arms is a matter of privilege indicating or equivalent to the possession of that rank attaching to gentle birth. It has been, by the nature of its development in early days, too largely associated with military matters for its true status to be readily understood; but it must be remembered that in early times, when the development of Heraldry into a science having a meaning was taking place, there were few of the upper classes who were not intimately connected with warfare. By far the greater proportion of land was held under a tenure that required military service for its fulfilment; and consequently, though there may have been no indissoluble connection between the two, every landowner rendered military service, and all landowners possessed arms. An early Act of Parliament requiring every landowner to possess a seal of arms demonstrates very clearly that the possession of armorial bearings and the necessity for them had as much connection with the ownership of land as with military service. It was incomprehensible in early days that a person could belong to the upper classes who was not himself a landowner, or a member of the family of such a person; and consequently whether arms were originally intended or not to obtain such a meaning, there is no doubt whatever that almost from the very inception of the science, it was thoroughly recognised that the possession of arms and of gentle birth were practically inseparable, either being proof of the other. Now the landowning and upper classes have always been, and still are, the privileged classes, and there never was a privilege created which has remained free from usurpation. Even in this hard-headed age there are more than a score of people who are usurping the title of Baronet, as may be observed from a careful study of the Peerage books. Small wonder, then, that the privilege of arms-bearing was made a subject of much usurpation, when the absence of the possession of a coat-of-arms meant an open admission of plebeian birth.

ARMS OF WALLACE OF BUSBIE AND CLONCAIRD
(*Half actual size*)

Like all other matters, arms-bearing emerged from the chaos of individual pleasure which it at first enjoyed, into a matter subject to regulation and ordered control, and rightly or wrongly, the Crown assumed the right to control armorial matters. It may be a matter of academical discussion whether the Crown was justified in taking such steps or not, but there is no doubt whatever of the fact that it did, and it is futile and idle to the last degree at the present day to put forward the curious argument, that because there was no control recognised in the infancy of Armory, no control can properly be exercised now, when it can be shown beyond dispute that, closely following that freedom from control, there was a period in which absolute authority was rigidly enforced. When the diminution of the use of private arms upon the battle-field was brought about by the creation of the King's standing army at much about the same time which witnessed the desuetude of the tournament, arms and arms-bearing lost much of their actual importance, though they still retained their inalienable characteristic of being indicative of gentle birth. Consequently their assumption still remained the temptation it had always been to those aspiring to belong to the upper classes. The natural result was that arms became subject to still greater usurpation, and in order to check the wholesale pilfering

ARMS OF THE BARONESS KINLOSS
(*Half actual size*)

of the arms of ancient families, and the equally extensive invention of unauthorised arms, the Crown originated in England the system of visitations throughout the country, to be performed by its officers of arms, before whom all arms in use were brought under examination and review, and were either publicly branded as borne improperly, or else were recorded as borne by right. The system of visitations dropped about the year 1680, the reason for the cessation being political, and naturally at the same time the active exercise by the Crown of its powers of enforcing penalties practically ceased, although the Crown neither tacitly nor expressly relinquished one iota of its right to the control of armorial matters. But as penalties ceased, usurpation increased; gradually one by one families began to assert that they descended from this, that, or the other noble ancestor, and to use his arms, or in other cases to invent new arms for themselves.

This tendency reached its culmination when various enterprising firms of die sinkers advertised widely in the columns of the press: "What is your crest and motto? Send name and county and 3s. 6d. No charge if an order for stationery be given." This naturally brought matters to the height of absurdity, and it was only natural that a reaction should set in. Two writers, Planché and Gough Nichols were the first, we believe, to pay much attention to the legal side of the right to bear arms, and at a date somewhat later Joseph Foster, in his celebrated *Peerage*, carried the matter to its legitimate conclusion by pointing out which arms, amongst those borne by peers and baronets, were good and which were bad.

The next step, it was by far the most wide reaching one, was the publication of the first edition of *Armorial Families*, by Mr. A. C. Fox-Davies. The sole object of this book was to draw a line between the good and bad, and accept as authorised for inclusion in the book those arms, and those only, which were legally correct according to the lines laid down and acted upon by the Crown itself. This was effected by printing the particulars of those arms which were officially recognised as legally borne in roman type, and the remainder, for which the editor accepted no responsibility, in italic type. The critical examination of every coat of arms, necessitated by the plan of the book, produced some curious results, for though naturally the majority of peers, baronets, and ancient families appeared as armigerous in roman type, there were many families of this character who appeared in italic type, for the very simple reason that the arms they claimed had been quietly assumed without authority; it may have been yesterday, or 50, 100, or 150 years ago. There are some cases of pure assumption which can be carried even farther back. The publication of the first edition of *Armorial Families* aroused a perfect storm of protest, for striking, as it did, at the very root of the heraldic abuse, and discriminating impartially between good and bad, the result was, as was only to be expected, that its friends were few and its enemies many. There is no doubt, however, that the book has exercised an effect far greater than was ever anticipated by the author when it was first compiled. Scores of coats of arms have been dropped, together with a far greater number of bogus pedigrees, and in spite of the intense acrimony with which the book has been criticised by interested reviewers (much of which criticism the author anticipated by inserting in italic type entries relating to the arms used by various reviewers), there can be no doubt that it has produced a much healthier tone in heraldic matters. And though a man is slow to admit that his father, grandfather, or some other ancestor had been gulled by an advertising heraldic purveyor, or else has suffered from a perverted idea of the heraldic truth, the publication of *Armorial Families* has certainly acted as a warning to many people not to assume arms hastily or without proper inquiry. *Armorial Families*, first published in 1895, has passed through its second, third, and fourth editions, and the subscription list for the last edition was the largest of any.

By carefully refraining from remaindering any copies that might remain over, and by regularly raising the price of each edition on publication, Messrs. T. C. & E. C. Jack, of Edinburgh and London, the publishers, have succeeded in keeping up the value of the book. Unlike any other periodical publication, few copies of *Armorial Families* ever came into the second-hand market, though of course the fact that none of the editions have been advertised as limited editions has prevented an edition going to a premium price. Other heraldic work upon which Mr. Fox-Davies is engaged, will prevent any further edition of *Armorial Families* being issued during the next three years, therefore, the few copies remaining of the fourth edition—some thirty or forty only in number—will probably all be disposed of long before any further edition of the work can be available; and those who are interested in the point as to the legality of arms-bearing, no less than those who are interested in the names of those individuals who are still displaying unauthorised arms, will be well-advised to take an early opportunity of purchasing one of the remaining copies, particularly as it is in contemplation, owing to the large dimensions to which the book is swelling, to omit the italic entries from any future edition of the book.

ALENÇON AND ARGENTAN LACE
PART I
BY M. JOURDAIN

"Fashion is to France what the Mines of Peru are to Spain."
—*Colbert.*

"Il est une déesse inconstante, incommode,
Bizarre dans ses goûts, folle en ses ornements,
Qui paraît, fuit, revient and renaît en tout temps
Protée était son père, et son mom est la mode."
—*Voltaire.*

FRANCE, "all clinquant, all in gold," was the first court of Europe in its extravagant consumption of lace under the Medicis and Valois. The geometric laces of the period bordered the cuffs of the "escadron volante," and the "mignons frisés and fraisés" of Henri III.; and with his own hand, the king adjusted the plaits of his ruff with poking-sticks. By 1579, the ruffs of the French court were "intolerably large, being a quarter of a yard deep, and twelve lengths in a ruff," as Stowe writes. They are described as "gadrooned like organ-pipes, contorted or crinkled like cabbages, and as big as the sails of a windmill," so that the wearers could scarcely turn their heads. So absurd was their effect, that the journalist of Henri III. declares they "looked like the head of John the Baptist on a charger." The Reine Margot, seated at dinner, was compelled to send for a ladle, with a handle two feet in length, to eat her soup, and when, in 1579, Henri III. appeared in his "courtly ruff" at the fair of St. Germain, he was met by a riotous band of students of the city of Paris, decked out in large paper ruffs, crying "à la fraise on connoit le veau," for which impertinence the King sent them to prison. Finally the "English Monster" (as it was called in France) gave way to the *rabat*, or turn-down collar, with its deep-scalloped border of rich point. The turned-back cuffs to match are trimmed in the same manner, and the fashion even extended to boot-tops — of which lace-trimmed boots, the favourite, Cinq Mars, left three hundred pairs on his death in 1642. The contemporary engravings of Callot and Abraham Bosse are eloquent of the prodigal

JEAN BAPTISTE COLBERT (1619-83) (*He wears a collar of Italian point*)

fashion of the day. Never was lace so largely worn. Not only the boots, cuffs, and collars, but the garter was trimmed with a fringe of point, the roses on the shoes were of lace, and the glove was fringed and finished with metal or thread-lace. The "Foolish Virgins," in a contemporary picture, weep in lace-trimmed handkerchiefs, and the table-cloth of the Rich Man, as well as his dinner-napkins, are similarly adorned.

Lace of gold and metal was also lavishly used: of the guard on the occasion of the French queen's entry into the city of Lyons in 1600, the chief captains were all attired alike; their garments garded with gold parchment lace. "The coronall marched before them, mounted on a mightie courser, barded and garded with gold lace, himself aparelled in blacke velvet all covered with golde parchment lace." The characteristic edict of Henri IV. is directed against this excessive use of gold lace and galon: "Nous faisons défense à tous habitants de porter ni or ni argent sur les habits, excepté aux filles de joie et aux filous, à qui nous ne prenous pas assez d'interêt pour nous inquieter de leur conduit."

After the marriage of Louis XIII. in 1615, edict follows edict to curb this extravagance and the luxury of lace, and to recommend plain linen. The caricatures of the period immortalise the Protest of the Court against this Puritan simplicity. One of them represents a lady of fashion, with her laces discarded, weeping over her plain bordered linen, and lamenting:—

"Quoique j'aye assez de beauté
Pour asseurer sans vanité
Qu'il n'est point de femme plus belle,
Il me semble pourtant à mes yeux
Qu'avec de l'or et la dentelle
Je m'ajuste encore bien mieux."

Fresh sumptuary ordinances were issued in the reign of Louis XIV., which were, according to Molière, very grateful to the oppressed husbands of the day.

"Ah! trois et quatre fois soit béni cet édit,
Par qui des vêtemens de luxe est interdit;
Les peines des maris ne seront pas si grandes,
Et les femmes auront un frein à leurs demandes.
Oh! que je sais au roi bon gré de ses décrets."

This charitable ordinance prohibits all foreign "passemens," or any French laces exceeding an inch in width, and proceeds to attack the dangling knee-frills of the day:

"Ces grands canons, où comme des entraves,
On met tous les matins les deux jambes esclaves."

Their use is now forbidden, unless made of plain linen, or of the same stuff as the coat, unadorned

POINT D' ALENÇON EIGHTEENTH CENTURY PERIOD, LOUIS XV. SHOWING IN COMBINATION THE ALENÇON RÉSEAU AND THE ARGENTAN HEXAGONAL BRIDES WIDTH, 4½ INCHES

with lace. The canons naturally soon disappeared, and in 1682 they had passed entirely out of fashion, or fallen into the "domaine du vulgaire."

These sumptuary ordinances had but little effect on the consumption of lace in France, and many edicts are issued, in 1660 and the following years, with repeated prohibitions of the points of Genoa and Venice. The minister of Louis XIV., the "Grand Colbert," therefore, wisely adopted other measures. In 1661 the death of Mazarin allowed him to take the first place in the administration; new industries were established, inventors protected, workmen invited from foreign countries, French workmen absolutely prohibited to emigrate. He also determined to develop the resources of France, and to implant factories of lace which should rival those of Italy and Flanders, judging, as he declared to his king, that "there will always be found fools enough to purchase the manufactures of France, though France should be prohibited from purchasing those of other countries."

He therefore applied to Monseigneur de Bonzy, Bishop of Béziers, then ambassador at Venice, who replied that at Venice "all the convents and poor families make a living out of this lace-making," and recommends sending from Venice some lace-workers from the best Venetian houses to teach the girls of France. Monseigneur de Bonzy's suggestion bore fruit, and a few years later Colbert was able to write to M. le Comte d'Avaux, who succeeded de Bonzy as ambassador at Venice, "I have gladly received the collar of needle-point lace worked in relief that you have sent me, and I find it very beautiful. I shall have it compared with those new laces being made by our own lace-makers, although I may tell you beforehand that as good specimens are now made in this kingdom." Alençon, an old lace-making centre, was chosen as the seat of the new manufacture; where the lace industry was already wide-spread among the peasants, "a manna, and a veritable benediction from the heavens which has spread over the country," as the intendant of Alençon writes; and where old men and children earned their bread by their art, and shepherdesses worked at their lace in the fields while herding their flocks.

At Alençon, then, Colbert established his thirty Venetian workwomen, whom he had brought to France with great expense, and, as the tradition runs, settled at the château of Lonrai. In a short time, his forewoman, Madame Gilbert, it is said, arrived at Paris with the first specimens of the new lace; and the king, inspired by Colbert with a desire to see the work, during supper at Versailles, announced to his [illegible] point more beautiful than that of Venice, and appointed a day when he would inspect the specimens. The laces were artistically arranged over the walls of a room hung with crimson damask, and shown to the best advantage. The king expressed himself delighted. He ordered a large sum to be given to Madame Gilbert, and desired that no other laces should appear at court except the new fabric, upon which he bestowed the name of Point de France. Scarcely had Louis retired than the courtiers eagerly stripped the room of its contents. The approval of the monarch was the fortune of Alençon: "Point de France adopted by court etiquette, the wearing of it became compulsory. All who had the privilege of the 'casaque bleue'—all who were received at Versailles, or were attached to the royal household—could only appear, the ladies in trimmings and head-dresses, the gentlemen in ruffles and cravats of the royal manufacture."

Whatever truth the story may contain, it is however proved by Madame Despierres, in her exhaustive *History of Alençon Point*, that the Château of Lonrai came into the family of Colbert fourteen years after the establishment of the lace industry at Alençon, and the name of Gilbert is not found in any of the documents relating to the establishment of Point de France, nor in the correspondence of Colbert.

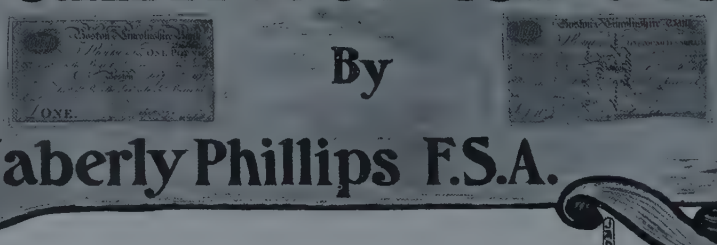
An ordinance of August 15th, 1665, founded upon a large scale the manufacture of Points de France, with an exclusive privilege of ten years; a company was formed, and the manufacture realised enormous profits until 1675, when the privilege ceased. The difficulties met by the great "ministre de la paix" were enormous, and are curiously illustrated in his correspondence. He appears to have met with a pathetic obstruction on the part of the town authorities, and rebellion on the part of the lace workers, who, according to Catherine Marcq, the *maitresse dentellière*, preferred the old stock to the new work, and frequently quitted her establishment after working there a month. The monopoly of the privileged workpeople displeased the old work-women,* who, on one occasion, revolted, as the intendant Favier Duboulay writes to Colbert: "One named Le Prevost, having given suspicion that he was about to set up an establishment of *ouvrages de fil*, the women to the number of above one thousand assembled and pursued him, so that if he had not taken refuge in the intendant's house, he would assuredly have suffered at their hands."

* "It is a fact that for many years the town of Alençon subsists only by means of these small works of lace that the people make and sell" (*Favier Duboulay to Colbert*, Aug. 15, 1665).

(*To be continued.*)

POINT D' ARGENTAN. EIGHTEENTH CENTURY. PERIOD, LOUIS XV.
THE UPPER BORDER HAS BEEN PIECED TOGETHER. WIDTH [illegible] INCHES.
THE LOWER BORDER SHOWS THE [illegible]

Bank Note Collecting



By

Maberly Phillips F.S.A.

PART II.

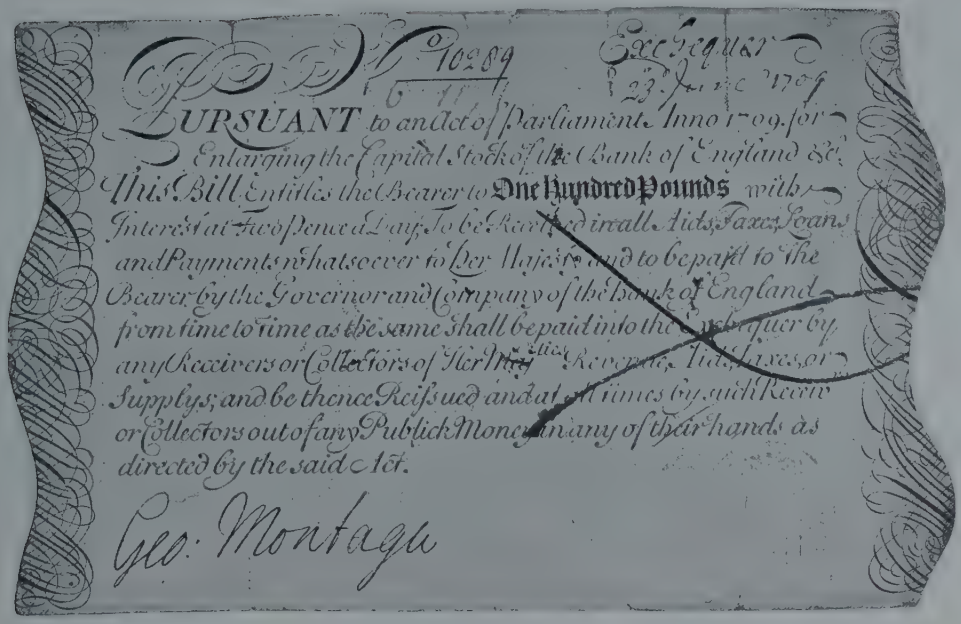
In my former article upon this subject in the January number of The Connoisseur I tried to show some of the side issues that arose from bank-note collecting, one of these being the necessity enforced upon the collector to dip into the early history of finance, a subject into which the toilers and moilers of every-day banking have little time to look. Therefore, before I remark upon some of the obsolete notes issued by the Bank of England that have fortunately come into my possession, let me give a slight sketch of banking prior to the establishment in 1694 of the great institution in Threadneedle Street.

The seizing by Charles I. of the goldsmiths' surplus cash deposited at the Mint for safety, and the closing of the Exchequer by his royal son, Charles II., in 1672, somewhat damped the ardour of the early financiers, and made the merchant prefer his own cash-box, while public bodies put their treasures into the "Town Hutch."

A rare pamphlet, written in 1676, graphically describes the transition from goldsmith to banker. A country gentleman wrote to a London goldsmith suggesting his taking his son as an apprentice, and received the following reply:—" . . . If I could now discourse you, I ought to be satisfied whether you have thoughts to put your son to a Goldsmith of the Old or New fashion, those of that profession having of late years wholly changed their way of trading. In my time their whole imployment was to make and sell Plate, to buy forreign Coyns and Gold and Silver imported, to melt and cull them, and cause them to be coyned at the Mint, and with the rest to furnish the Refiners, Plate Makers, and Merchants, as they found the price of gold and silver to vary. But about thirty years since, the Civil Wars giving opportunity to Apprentices to leave their Masters at will, and the old way having been for Merchants to trust their cash in one of their Servant's custody, many such Cashiers left their Masters in the lurch and went to the Army, and Merchants knew not how to confide in their Apprentices; then did some Merchants begin to put their cash into Goldsmiths' hands to receive and pay for them (thinking it more secure) and the trade of Plate being but little worth, most of the Nobility and Gentry and others melting down their old plate rather than buying new, and few daring to use or own plate, the Goldsmiths sought to be the Merchants' cash-keepers, to receive and pay for nothing, few observing or conjecturing their profits they had for their pains."

Gradually the arts and crafts of banking developed, until 1694, when the ideas and schemes of a Scotsman, William Paterson, culminated in the establishment of an institution, under Royal Charter, known as "The Governor and Company of the Bank of England." From that date to the present, so interwoven has it been with the affairs of the nation, that it is difficult to persuade the man in the street that it is not a child of the State. On January 1st, 1695, the Bank commenced to issue notes—promises to pay on paper—in lieu of actual coin, an issue that has grown and grown in magnitude during two centuries until between 60,000 and 70,000 notes per day are now required to meet

THE TOWN HUTCH OF NEWCASTLE-UPON-TYNE


PURSUANT to an Act of Parliament Anno 1709. for Enlarging the Capital Stock of the Bank of England &c. This Bill Entitles the Bearer to One Hundred Pounds with Interest at Two Pence a Day, To be Received in all Aids, Taxes, Loans and Payments whatsoever to Her Majesty and to be paid to the Bearer by the Governor and Company of the Bank of England from time to time as the same shall be paid into the Exchequer by any Receivers or Collectors of Her Majesty's Revenue, Aids, Taxes or Supplys; and be thence Reissued and at all times by such Receivers or Collectors out of any Publick Money in any of their hands as directed by the said Act.

Geo: Montagu

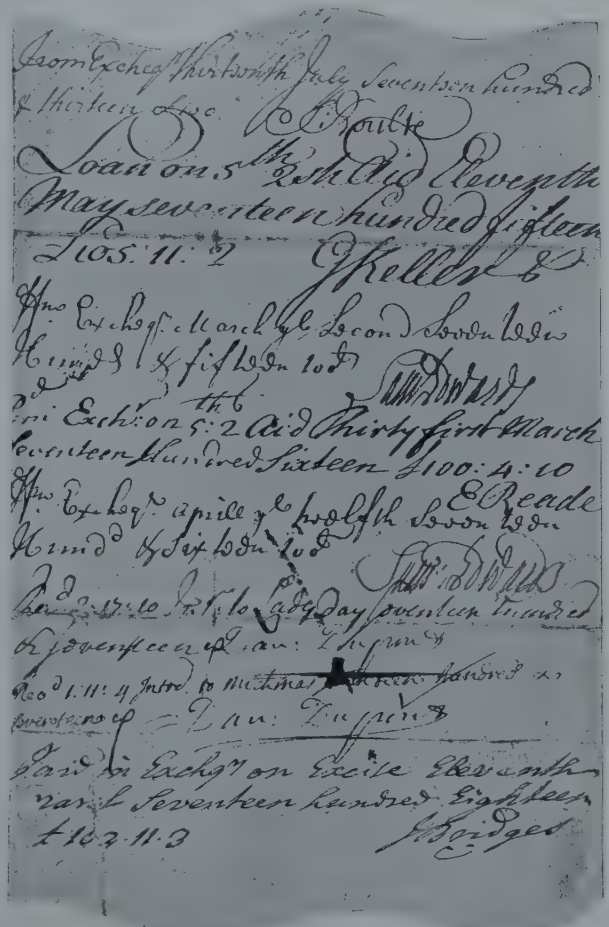
EXCHEQUER NOTE FOR £100 (*Front*)

the demand made upon them. If these notes were lightly packed, face to face, a day's supply would measure about 20 ft.; if placed end to end they would extend over nine miles, while a year's supply would cover 3,000 miles — from London to New York.

These well-known and highly valued promises to pay are poured forth like a never-ending stream, and penetrate every corner of the globe. They are ever fresh, crisp and clean, and as they are never re-issued a corresponding number return to the Bank daily. The register of their birth and death is most accurately kept, entailing great expense and an enormous amount of work on the authorities.

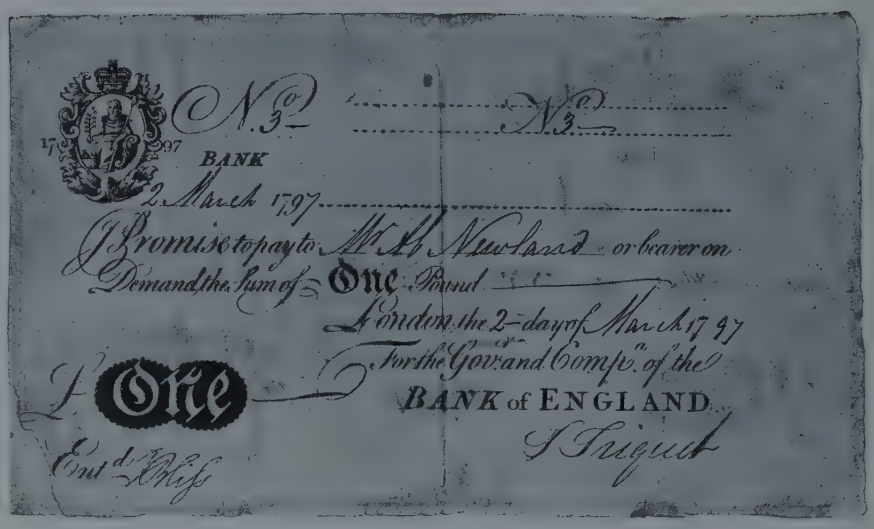
The earliest issue of notes was for varying amounts over £20. They carried interest and could be paid in part, the balance remaining being endorsed upon the back. It has not yet been my good fortune to meet with one of these documents, but an amusing story is related concerning one. It is said that in recent years a note of this description that had a balance of a few pounds unpaid was presented, the holder asking what the Bank would give for it. He was informed that the outstanding balance would be duly paid, but the wily possessor contended that it was worth face value and a good deal more on account of its age. This view the authorities declined to entertain. "Very well," said the holder, "pay me the amount all but one penny, and I will retain the note."

In 1709 an Act of Parliament was obtained for "Enlarging the Capital Stock of the Bank of



EXCHEQUER NOTE FOR £100 (*Back*)

England." Exchequer bills in the form of notes were issued, payable to bearer, for £100, with interest at twopence per day. The conditions upon which it was negotiable are clearly set forth upon the face of the bill that has fallen into my possession. When paid, the amount of its redemption was duly endorsed upon the back and the note re-issued. Seven interesting endorsements are recorded during its life of nine years. It is curious to note that it is indented at both sides with a waved line that would tally with the counterfoil, reminding us that "This Indenture" originally meant a document written in duplicate and then divided by a waved line, each party retaining his copy. When again brought together, their genuineness would depend on their tallying.

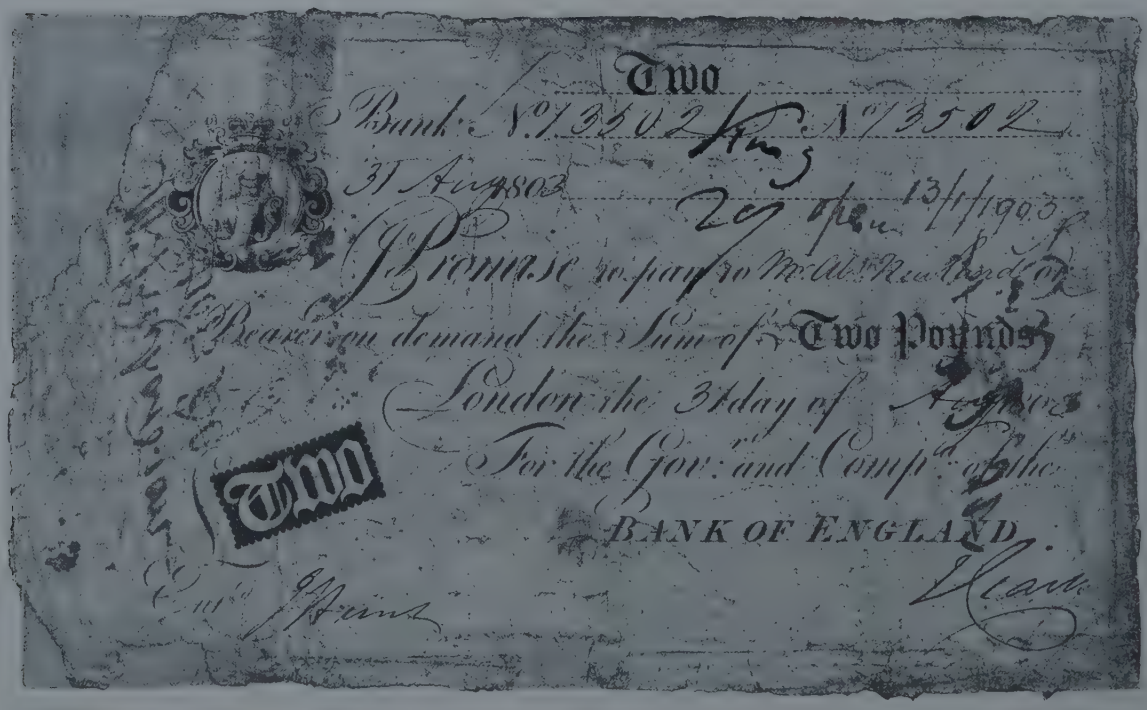


NOTE FOR £1, FROM FIRST PLATE, 1797

The issue of small notes was of slow development. Almost a century's experience was gained by the Bank before notes for £5 were launched. The year 1793 saw their first issue. They were probably called out to assist in allaying the great pressure for coin during the Napoleonic wars.

Four years later came an issue of notes for £2 and £1. They were circulated in large numbers and may yet occasionally be met with by the collector.

The year 1797 was one of the most eventful in the



NOTE FOR £2, 1803

annals of the Bank. So great from various causes was the drain upon the country, that to save the situation the Government on February 26th ordered the Bank not to give change for their notes in coin. To lessen as far as possible the enormous difficulty entailed by such an order, various expedients were resorted to. "By the 37th Geo. III., c. 28, all notes issued by the Bank after March 2nd, 1797, for sums under five pounds were declared valid." Country bankers were also allowed to issue small notes. Silver coin was as scarce as gold, and to meet this difficulty the Bank on the 6th of the following month countermarked Spanish dollars with the impress of the English King and made them legal tender at 4s. 9d. each, thus commencing the interesting issue of token money, an account of which I have previously given.* Two pound and one pound notes of the original issue of March 2nd, 1797, are extremely rare, and at the time of writing my first article I had not been fortunate enough to meet with one. But "all things come to him who waits." An official in a large West-end saleroom saw my article, which reminded him that they had an old £1 note to dispose of. This was secured for me, and proved to be No. 3 of the first issue.

The general character of the note then adopted has been little changed to the present day. I illustrate a £2 note that has very recently come into my collection in the hundredth year of its existence. A note for one pound dated two years later is also shown.

In my previous article I mentioned that very early notes were made payable to the name of the first holder. Then followed the custom of each banker making all the notes he issued payable to one name. Evidently the Bank of England adopted the practice of making all notes payable to the name of their chief cashier, and this custom was retained until comparatively recent times. The note in question is payable to Mr. Abraham Newland, probably the most noted character who ever filled that coveted office. He entered the service in 1748. In 1782 he was made chief cashier, and retained the reins of office for twenty-five years, resigning in 1807.

These years corresponded, roughly speaking, with Pitt's premiership, that time of turbulent excitement and rapid change, when the country was just rising from the depths of financial depression after the long unsuccessful struggle with America. During the greater part of the twenty-five years we were at war with France, which strained the resources of the country to the utmost. Wise taxation, aided by Pitt's great popularity, enabled him to raise large sums, but he had constantly to apply to the Bank of England for advances, which gradually reached such enormous proportions as to become a real danger. It was at this time that the Bank had to suspend cash payments, and the issue of token money commenced.

(*To be continued.*)

* *The Token Money of the Bank of England.* (Effingham Wilson.)

NOTE FOR £1, 1806

GEORGE ENGLEHEART*

In nothing is the ever-increasing interest taken in art and artists in the present day more clearly illustrated than in the vast number of costly monographs issued from the press, which find not only eager purchasers, but, which is still more remarkable, intelligent readers and critics. The *George Engleheart*, by Dr. Williamson and Mr. Engleheart, great grand-nephew of the artist, is a noteworthy case in point, dealing as it does with the work of a man who, though he has long been truly estimated by connoisseurs and collectors, has only recently become known to the general public.

It is impossible to over-estimate the patience, the perseverance, and the critical skill which has resulted in the evolution, out of a mass of hitherto undigested material, of the deeply interesting personality of one of the greatest miniaturists of the eighteenth century; but the decipherer of the shorthand journal of Russell and the author of *Richard Cosway and his Companions* is not one to shrink from any toil which can give truth and permanency to his publications. Evidence has been sifted, dates have been verified, and many long-hidden treasures have been brought to light whose owners have generously allowed Dr. Williamson to reproduce them, a privilege of which he has availed himself to the full. The greater number of the illustrations in his volume are from the collection of Sir J. Gardner Engleheart; but the originals of two pages of miniatures, given in the large paper edition only, are the property of Mr. Hodgkin, the well-known collector, and some few other owners have also lent portraits of their ancestors or connections.

As a painter of miniatures in the eighteenth century, the golden age of the art, when costumes were picturesque and photography was unknown, George Engleheart had but two rivals: Richard Cosway and John Russell, with neither of whom, however, had he any real affinity, in spite of the superficial resemblance in black and white reproductions of their work. Cosway, the popular courtier,

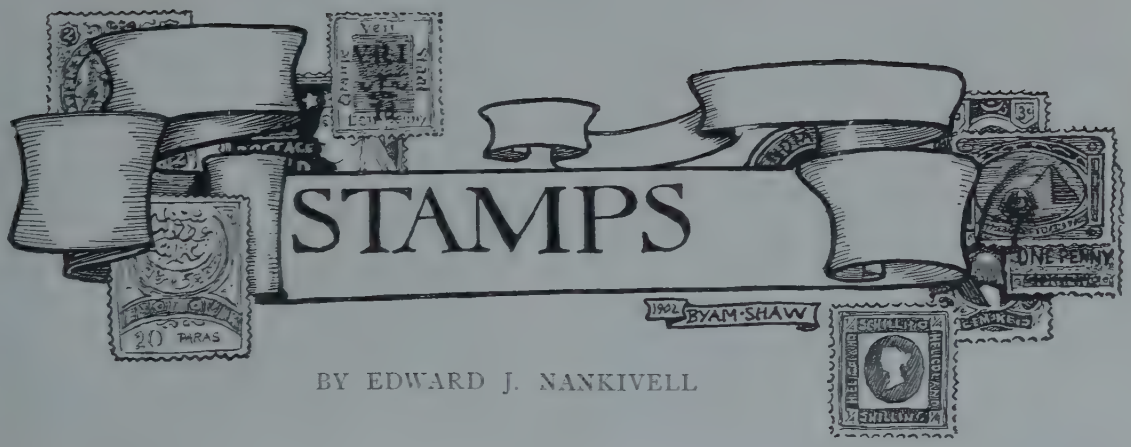
A LADY UNKNOWN BY ENGLEHEART

A LADY UNKNOWN BY ENGLEHEART

the favourite of the rich and great, whose life, outwardly so brilliant, was poisoned by the canker-worm of his morbid self-consciousness, and Russell, the austere reformer of morals, who scorned to stoop to any flattery of his sitters, were both extremists, giving undue prominence to one or another element of art success. Engleheart, the faithful, honest student of humanity, who could recognise the beauty of soul which redeems the plainest figures from ugliness, may be said to have hit the happy medium between the two

As is well pointed out by Dr. Williamson: "There is a brilliant flippancy about the work of Cosway, very different from the quiet refinement and tender dignity of that of Engleheart. Cosway's portraits have all the softness of Italian work; Engleheart's all the strength of the English character. At the same time, the latter cannot compete with the daintiness and luminous quality of the former." Cosway had not the courage needed to reproduce any flaws in the appearance of those who sat to him, and his drawing was often faulty, a defect he tried to hide by the glamour of delicate colour. The examination of Engleheart's original work is supplemented by a very interesting account of his copies after Reynolds, several of which are reproduced, showing how well the spirit of the older artist was caught by his young admirer. A chapter is also devoted to the work of Engleheart's own followers, and another to the great miniaturist's palette and appliances.

**George Engleheart*, by Dr. G. C. Williamson and Henry L. Engleheart, M.A. George Bell & Sons: Special Edition, £12 12s.; Large Paper Edition, £2 2s.; Ordinary Edition, £1 5s. net.



BY EDWARD J. NANKIVELL

Limited Specialism

In the March number of Stanley Gibbons's *Monthly Journal*, Mr. Oldfield further explains and enlarges upon his crusade against "Bloating," *i.e.*, the accumulation of great numbers of rare stamps in specialised collections, which are mere duplicates. Mr. C. J. Phillips, the Managing Director of Stanley Gibbons, Ltd., now takes up the cudgels on behalf of the "bloater" specialist. He points out that it would have been impossible to have done the work which has been done by the great specialists in the classifying, arranging in the order of issue, and plating of the older issues of our most interesting countries, if they had contented themselves with the few stamps which are to be allotted to the limited specialist. He quotes, as a case in point, Mr. Oldfield's own work as a specialist, for he "accumulated many hundreds of specimens of one stamp—the 5 c. green—and after years of study was enabled to separate the 5 c. stamps, not only into seventy-two varieties on the plate, but into five or six different retouches, each in seventy-two varieties."

As we understand Mr. Oldfield, he seeks to discountenance the vast accumulation of mere duplicates by wealthy collectors. He wants, in fact, to generate a philatelic public opinion against such accumulations, on the ground that such collections are injuriously setting the fashion in stamp collecting. It would be the height of absurdity to attempt to dictate to the few great specialists who gather stamps for study, and this is foreign to Mr. Oldfield's purpose. Possibly he may bring about the condemnation of the accumulation of mere duplicates if he aims his crusade against the senseless exhibition of duplicates in our exhibitions.

Another "Post Office" Mauritius

There has been another great discovery in the philatelic world—quite a sensation, in fact. Another couple (the 1d. and 2d.) of the great rarities, commonly known as the "Post Office" Mauritius, has been found. A school-boy going over some old correspondence, found an envelope with a couple of strange-looking stamps, and took it to his father, who was not well up in stamps, but who fortunately had a friend in Paris who was a collector. The envelope was sent to Paris, with instructions to sell it at the best price, and it was sold to a well-known dealer for £1,600. The precious envelope has since been sold to a well-known collector for £2,600. This price is a record one. Evidently, despite the tremendous sums these great rarities fetch, a fresh discovery now and then does not lower that price. All the copies known have long since been traced, and the names of their fortunate owners, with dates of their purchase, have been published. Even the pedigree of former ownership is carefully preserved in each case. Just now the curious are anxious to know who is the well-known philatelic millionaire who has secured this last "find." It is to be hoped, for his own peace of mind, that he is not already the possessor of duplicates, or he may come under the lash of the crusade against "bloating." An illustration of this rare envelope will be given next month.

Forthcoming Novelties

Our American friends do not seem to be over pleased with their fine new series of postage stamps. On this side the designs have been voted very handsome, though somewhat overladen with detail. It is this over-elaboration of detail that has apparently subjected them to criticism on the other side. Even in official circles objections have been raised, and as a result it is stated that the 2 cents, with portrait of Washington, is to be re-drawn or re-designed. Some of the colours seem to clash, and altogether it will not be surprising if several changes take place in the series, beautiful examples as they undoubtedly are of the designer's

art. Servia has ordered a new set from a firm in Paris. King Alexander's profile is to be crowned with a laurel wreath, the Lord only knows why! Laurel wreaths on stamp portraits have hitherto been added to denote, or celebrate, a victory by the National arms. What victory Servia has ever won under the sway of Queen Draga to entitle her young man to a laurel wreath it would be difficult to say.

CAPE OF GOOD HOPE.—One by one we are receiving the King's heads for this colony, and all of separate design. The latest to arrive is the 6d., which we illustrate. All are watermarked, anchor and perf. 14, and there have been issued :—

½d. green.
1d. carmine.
4d. olive green.
6d. mauve.
1s. ochre.

FRANCE.—*Foreign Post Offices.*—Stamps of the redrawn design of France from 10 c. to 30 c. have been supplied for the use of French post offices in Alexandria, China, Crete, and Port Said. The name of the country appears at the foot of the design in each case, as in the illustration of the Port Said stamp.

10 centimes, red.
15 centimes, carmine.
20 centimes, brown and violet.
25 centimes, blue.
30 centimes, lilac.

HONG KONG.—Last month we chronicled and illustrated the first of the King's head series. Since then other values, all of the same design, have been announced.

WATERMARK, CROWN C.A. PERF. 14.

1 cent., brown, head purple.
2 cents., green.
4 cents., brown, salmon paper.
5 cents., orange, head light green.
8 cents., violet, head black.
10 cents., ultramarine, head mauve, light blue paper.
12 cents., brown, head green, yellow paper.
20 cents., brown, head black.

MALTA.—The ½d. and 2d. stamps of the new King's head series have been received. As will be seen from our illustration, there has been a return to what is practically the design of the first issue, which was confined to the ½d. value, and, strange to say, this ½d. stamp alone served the needs of the island for twenty-five years, from 1860 till 1885.

WATERMARK CROWN C.A. PERF. 14.

½d. green.
2d. grey and mauve.

NEW ZEALAND.—The 2d. and 4d. are reported with the current single lined N Z and star watermark, perf. 14. The 4d. perf. 11, which was the first supply, already seems to be scarce. Of the 1d. perf. 11 with the current watermark, the supply seems to have been still less. So far the list with the new watermark stands as follows :—

WATERMARK SINGLE LINED N Z AND STAR.

PERF. 11.

½d. carmine.
1d. yellow brown.
4d. brown and blue.
6d. red.
9d. Prussian blue.
1s. vermilion.

PERF. 14.

½d. green.
1d. carmine.
2d. violet.
4d. brown and blue.

ORANGE RIVER COLONY.—At last we have the long talked-of King's head issue for this Colony, at least one value as a start. Whether the series will be all of the same design as the 1d. which we illustrate, we are not told. The landscape at the foot of the design is a somewhat curious introduction. The animals are said to represent a springbok and a wild beeste.

WATERMARK CR. C.A. PERF. 14.

1d. carmine.

SOMALI COAST.—This French protectorate has in its time been provided with some extraordinary labels for so-called postal purposes. At first it crept into the catalogue under the heading of Djibouti, with large plaster labels of all shapes. In future it is apparently to be known as "Somali Coast." We illustrate the designs of the very latest issues. The values run from 20 centimes to 5 francs. The values in centimes are all of the small type, and the francs of the large type of illustration.

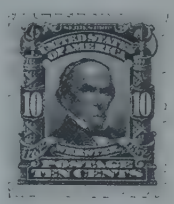
centre green.
25 c., blue, ,, blue.
40 c., yellow, ,, blue.
50 c., green, ,, red.
5 fr., orange, ,, blue.

Transvaal.—It will be remembered that in the series of King's heads as first issued some months since, there were no 3d. or 4d. values. Those values have now been added to the series, but their inclusion seems to have necessitated some re-arrangement of the colours. The 3d. is printed in the colours of 1s., olive green and black, and the 4d. in the colours of the 2s., brown and black; consequently, the colour of the 1s. has been changed to red brown with head in slate blue, and the 2s. to orange with head in slate blue. A further change has been made in the inscriptions. In the first series all the values ½d. to 2s. had the word "Postage" on one side of the design, and "Revenue" on the other side, whilst the higher values, *i.e.*, the 2s. 6d., 5s., and 10s., had the word "Postage" on each side. In the new stamps the 1s. and 2s. have the word "Postage" on each side, instead of "Postage" and "Revenue" as before. The current series, therefore, now stands as follows:—

½d., green, head black, postage and revenue.
1d., scarlet, ,, ,, ,, ,,
2d., purple ,, ,, ,, ,,
3d., olive green, ,, ,, ,, ,,
4d., brown, ,, ,, ,, ,,
6d., orange, ,, ,, ,, ,,
1s., red brown, ,, slate blue, postage.
2s., orange ,, ,, ,,
2s. 6d., black, ,, mauve, ,,
5s., mauve, ,, black, ,,
10s., purple, ,, ,, ,,

Trinidad.—This colony seems to be going in for some very ugly changes. The latest is the current Britannia design of the 1s. changed in colour from green with name in red to black on yellow paper with name in blue, which makes one of the ugliest combinations we have seen.

United States.—Three more values of the new series have been received, viz., 3 cents, violet, with portrait of Jackson; 4 cents, brown, with portrait of Grant, and 10 cents, brown, with portrait of Webster.

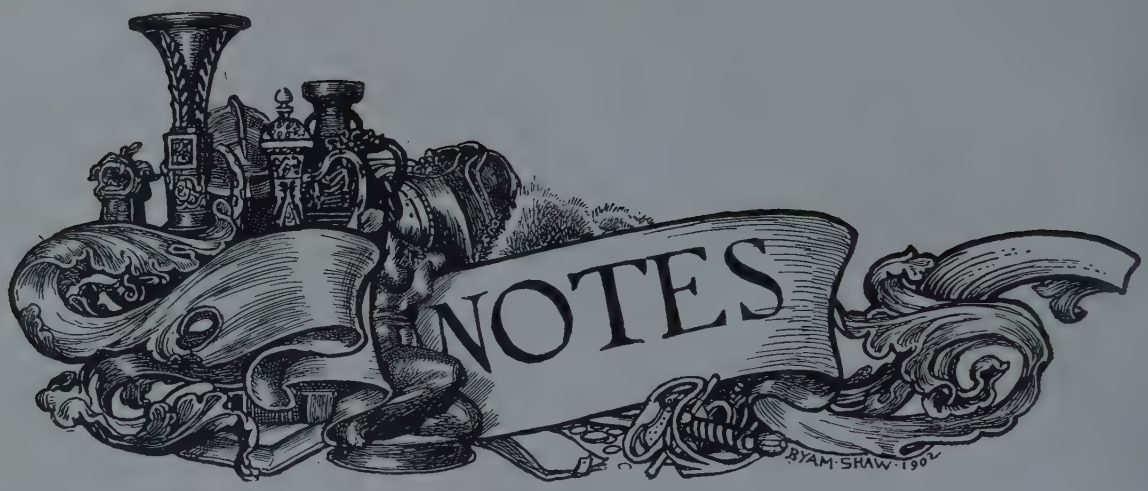


Up to date the issues of the new series are as follows:—

1 cent, green, *Franklin.*
2 cents, carmine, *Washington.*
3 cents, violet, *Jackson.*
4 cents, brown, *Grant.*
5 cents, dark blue, *Lincoln.*
8 cents, black, *Martha Washington.*
10 cents, brown, *Webster.*
13 cents, sepia, *Harrison.*

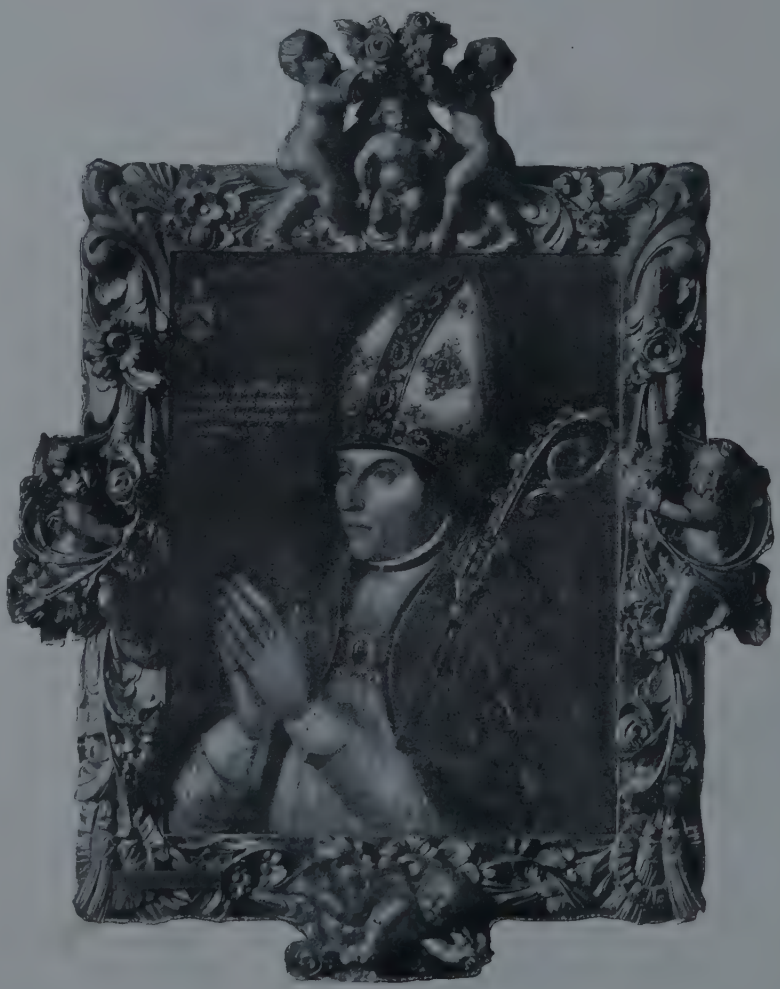
A Correction

Messrs. Perkins, Bacon & Co. inform me that I was wrong in attributing the designing and engraving of the handsome 3 c. Liberia to Messrs. Waterlow, as the stamp is their work. I am delighted to hear it, and to have this opportunity of making a correction, for we philatelists have a weak side for every bit of work that keeps the name of the engravers of the first English stamps in the front rank of stamp designers and engravers, and the 3 c. Liberia referred to is one of the handsomest and most effective stamps that have been issued for many years.



UNTIL comparatively recent times Scotland has not been a very fertile soil for art production of any kind. The tumultuous condition of the thinly-populated country and its poverty during the middle ages were not conducive to any encouragement of the arts, and even when things had settled down, it took a considerable time before a national art could take root. It is therefore not surprising that a collection of portraits of notable Scotsmen, such as Messrs. T. C. & E. C. Jack are publishing in folio form under the title of *Scottish Portraits*, should, as far as the first part is concerned, consist entirely of plates reproduced from the works of Flemish, French, and other foreign painters. Mr. James L. Caw, who is responsible for the historical and critical notes which accompany the exquisite plates, and for an introduction giving a concise history of Scottish portrait painting, holds Hugo Van der Goes's altar-piece with the figures of James III. and his queen Margaret of Denmark, to be the earliest authentic pieces of Scottish historical portraiture. The two panels are in the possession of His Majesty the King, by whose gracious permission they are reproduced as the first plates of the first portfolio. One of the finest plates is the portrait of William Elphinstone, belonging to Lord Elphinstone, and attributed to William of Bruges. This, like many other of the pictures chosen, has never before been reproduced, and is, like most of the other plates,

Scottish Portraits



WILLIAM ELPHINSTONE, BISHOP OF ABERDEEN BY WILLIAM OF BRUGES

as interesting from the artistic as from the historical point of view. Mary Queen of Scots is represented in an exquisitely delicate drawing by François Clouet, in the Bibliothèque Nationale, Paris, and in a panel by an unknown master, in the possession of the Earl of Morton. The first dates from about 1558, before her return from France. The second is from the time of her captivity in England, and "is traditionally said to have been given by the Queen to George Douglas, who assisted her to escape from Lochleven in 1568, and to have passed from him to the fourth Earl of Morton."

The portraits are arranged in chronological order, and will be carried down to the middle of the last century, so that they will cover a period of 400 years. Only 350 copies are to be printed of the series, in addition to an *edition de luxe* of 25 copies on Japanese vellum.

MARY QUEEN OF SCOTS BY FRANÇOIS CLOUET

Smith's Catalogue Raisonné

In reply to numerous enquiries, the Editor begs to state that the author of the note on "Smith's Catalogue Raisonné of the works of the most eminent Dutch, Flemish, and French Painters" is Mr. S. T. Smith, of 37 and 42, Duke Street, St. James's, grandson of the author of that famous book.

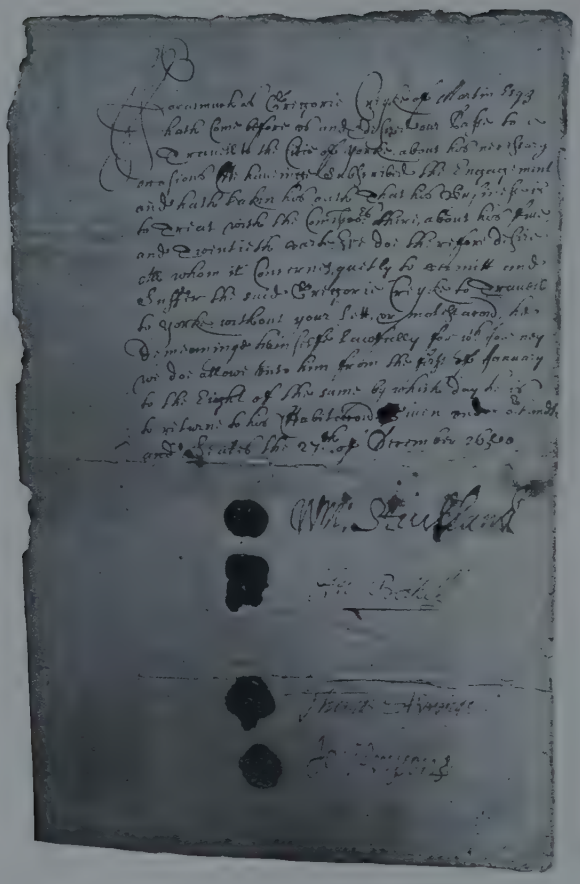
KING JAMES V. AND MARY OF GUISE
PAINTER UNKNOWN

Ancient Documents

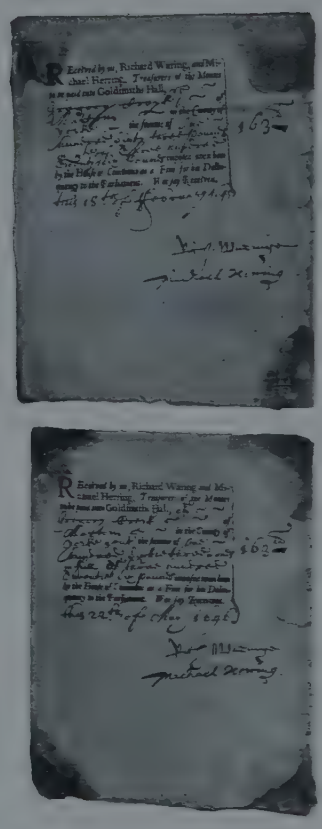
There has been a general carelessness among many old families as regards documents of antiquarian interest. One welcomes, therefore, all the more such relics, when they have been unexpectedly unearthed or carefully preserved. The reproduction of the two receipts for fines levied on Gregorie Creyke, of Marton, Yorks., for his "contumacy to the Parliament," is not only of curiously historical, but of ethical interest; for these receipts are documentary evidence of the fabrication of criminality. From what was at the time considered political exigency, the Parliament of 1640 instituted a new species of crime called *delinquency*, and all persons who had acted under the authority of Charles I. were called *delinquents*. The result of this was that many of the nobility and gentry who were magistrates, the sheriffs who levied "ship-money," and other officials of the King, were declared *delinquents*, and were afterwards glad to compound for a pardon by paying fines of various amounts.

In a letter on this subject from the "Committee for compounding with delinquents," to the "Committee for sequestration in the County of York," dated 1645, Goldsmiths' Hall, it is stated that Gregorie Creyke had "appeared and submitted . . . provided always that the said Gregorie Creyke doe sue for the pardon under the Great Seale within six months after his submission."

The Parliamentary safe-conduct, of which we give a reproduction, is exceedingly rare; indeed, we do not know of the existence of another. It runs as follows:—"Inasmuch as Gregorie Creyke of Marton Esq^re^ hath come before us and desired our pass to travill to the city of York about his necessary occasions, he having subscribed the engagements,



SAFE CONDUCT



RECEIPTS FOR FINES

and has taken his oath that his businiss is to confer (?) with the Comiss^rs there about his fine and twentieth part, we do therefore desir all whom it may concern quietly to permitt and suffer the said Gregorie Creyke to travill to York without lett or molistacon, he demeaning himself lawfully, for wh. journey we do allow unto him from the first of January to the eight of the same, by which day he is to return to his Habitacon, given under o^r hands and seals the 27th of December 1650."

The first signatory was Sir William Strickland, 1st Baronet of Boynton, 1641, afterwards created Lord Strickland (the Baronetcy still exists). The second was Hugh Bethell of Alne, and the last two were probably official. The seals (the two first with arms) are in red wax, and are quite perfect. It may be mentioned that Ralph, eldest son of Gregorie Creyke, whose family were deeply attached to the Stuarts, was a page of honour to Queen Henrietta Maria.

These valuable documents, in addition to many others, belong to Mr. Ralph Creyke, of Marton and Rawcliffe Hall, Yorks.

Errata

THROUGH a printer's error on the second page of our notice of Messrs. Gill & Reigate's art treasures in our March issue, the word "learns" in the first line was replaced by "earns." The sentence should read: "The more the collector learns of his ever more charming pursuit, the more he can triumph over the rogue, and, be it added, the more subtle pleasure can he derive from the superiority of his objects over those of his junior colleagues."

The following acknowledgements have been inadvertently omitted from our April Number:—Illustration on page 272, *Federigo Gonzaga*, by Francia, from the carbon reproduction, published by the Autotype Co., 74, New Oxford Street, London, W.C.; illustration on page 273, *Madonna and Angels*, from a photo by Braun, Clément et Cie.; and illustration on page 262, *Cattle*, by Cuyp, from a photo by W. A. Mansell & Co.

Holbein's Ambassadors

WHEN Miss Mary F. S. Hervey published in 1900 her voluminous book on *Holbein's Ambassadors*, the famous [illegible] Castle, now at our National Gallery, the erudition displayed by the author in that scholarly volume, the result of prolonged careful investigation, did not [illegible]

Ludy Diana Beauclerk Delin.r

Engraved by F. Bartolozzi

of her readers that the mystery of the identity of the two persons figuring in the picture was at last solved, and that the originals of two *Ambassadors* were Jean de Dinteville and George de Selve.

It now appears that Miss Hervey was altogether on a wrong track, that her deductions drawn from the symbolical accessories in the picture are fallacious, and that the time and labour spent on her book are utterly wasted. To Mr. William F. Dickes must be given the credit for having at last "unriddled" the *Ambassadors* in a manner beyond dispute. The figures are portraits of the Counts Palatine, Otto Henry and Philip; the picture was painted to commemorate the treaty of Nuremberg in 1532; the astrological instruments indicate the date and hour of the birth of the two princes, and all the other symbolical accessories are direct references to their personal and family history. The volume, *Holbein's Ambassadors Unriddled*, published by Messrs. Cassell and Co., minutely explains every detail of Mr. Dickes's discovery, and should be the last word on this much-disputed question.

Oriental Carpets

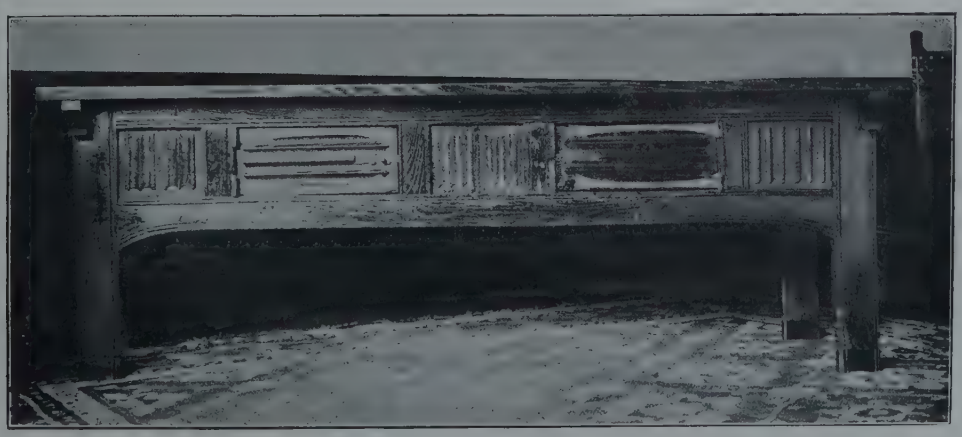
In reply to numerous enquiries on the part of our readers as to a standard work on Oriental carpets, we can recommend Mr. John Kimberley Mumford's beautifully illustrated volume, *Oriental Rugs*, published by Messrs. Sampson, Low, Marston & Company, 1901.

A Henry VII. Side-Table

Amongst other collectors of old furniture is Arthur L. Radford, Esq., of the Cedar House, Hillingdon—an Elizabethan house which retains most of its original features, consisting of panelled rooms, old fireplaces, and stained-glass windows, as well as a cedar tree, coeval with the house. In the dining-room there is a side-table of Henry VII. period, the ancestor of the dresser. It was originally in the Bishop's Palace at Crediton, Devon—an edifice which was surrendered to the Crown by Bishop Vesey in the reign of Henry VIII. The present owner bought this table from a country carpenter who had picked it up at a sale, hoping it would serve him as a bench. At the time of Mr. Radford's discovering it the carpenter was engaged in regretting that he had made a bad bargain, since it did not, as an aid to carpentry, come up to his expectations.

New Art Monographs

French Impressionists and *Leonardo da Vinci* are the two latest additions to Messrs. Duckworth's excellent series of little monographs. M. Camille Mauclair is the author of the first, Dr. Georg Gronau of the second volume. It is strange that as important a movement as that initiated in France by Monet and Manet should so far have remained without an English chronicler, and M. Mauclair's lucid and unprejudiced relation of the movement cannot fail to be eagerly read by all students of modern art. Dr. Gronau's *Leonardo* does not cover untrodden ground, since there is little in the life and work of this great master that has not received full attention in critical works, and recently even in Merejkowski's epoch-making novel, *The Forerunner*. The little book is, however, well written, and contains among the illustrations many reproductions of Leonardo's sketches from the Windsor Library and other collections. *Watteau and his School*, by Edgcumbe Staley, has been added to Messrs. Bell's Great Masters' series. The author has invested the book with much local colour, and has accompanied his critical and biographical remarks with vivid word pictures, describing the life and customs of the France of the *fêtes galantes*.



A HENRY VII. SIDE-TABLE

LE BAL DANS UNE COLONNADE (DULWICH GALLERY) BY WATTEAU

(*G. Bell & Sons*)

UNDER the heading "Vandalism," a writer in the French review, *Les Arts*, condemns in harsh terms the restoration of Albrecht Dürer's Paumgartner altar-piece in the Munich Pinakothek. The facts are briefly these: Contemporary engravings and a copy of the picture, dating 1613, prove that the helmets, horses, and landscape backgrounds of the wings are later additions, and not by the hand of Dürer. The French writer holds that, even if that be the case, the pictures in this altered state would have been preferable to the restored works, since the new backgrounds, though copied from the existing evidence of the original state, are the work of a modern artist, and not of Dürer. Herr Karl Voll, who is to a great extent responsible for the decision which led to the restoring of the work, is on his defence in the new issue of *Hugo Helbing's Monatsberichte*, and explains that the backgrounds were not *re-painted*, but that only the top layer of paint, the later addition, has been carefully removed, so that the two wings now represent Dürer's actual handiwork. Under these circumstances it is difficult to see the justice of the French condemnation above referred to.

Vandalism

PERHAPS the chief feature of Mr. Charles Holroyd's scholarly volume on Michael Angelo Buonarroti (Duckworth & Co.) is the inclusion of the first complete translation of Ascanio Condivi's life of the master. Condivi was Michael Angelo's pupil and fellow-worker, and his biography was, so they say, inspired by the master himself, and written under his eyes. Mr. Holroyd adds to this part his own comments and copious extracts from Michael Angelo's correspondence. The appendix consists of three engrossing dialogues, translated from the Portuguese of Francisco d'Ollanda—discourses on the merits of art held between the writer, the Marchioness of Pescara, and Michael Angelo. Both these and the letters, quite apart from the main question of Michael Angelo's art, throw highly interesting sidelights on the culture, the customs, and social life of the cinquecento. It is difficult, for example, for us to realize that at a time of such high civilization, a man of the standing of Michael Angelo's father, could exhort his son never to wash, if he cared for his health: "above all things have a care of your head, keep it moderately warm, and *never wash;* have yourself rubbed down, but *never wash.*" And the dutiful son evidently followed the advice, since Condivi tells us that "when he was more robust he often slept in his clothes, and with his buskins on . . . . and he has sometimes been so long without taking them off that when he did so the skin came off with them like the slough of a snake." And this is said of a man who was the friend and daily companion of Popes and Princes!

Michael Angelo

THE picture sales at Christie's during March were in strong contrast to those held in February; with one single and conspicuous exception, to be presently mentioned, there were no surprises in the way of unexpectedly high prices. The first sale of the month (March 7th) was made up of the modern pictures and water-colour drawings of the late Mrs. Platt, of Oakleigh, Leamington, and formerly of Werneth Park, Oldham; of the late Mr. S. R. Platt, of the latter place; of the late Mr. J. G. Murdoch, whose fame as a coin collector ranks him with the late Mr. Hyman Montagu, and other properties. The Platt collections may be grouped together, the thirty-nine water-colour drawings and twenty-five pictures showing a total of £5,713 11s. 6d. The more important of the drawings included a comparatively early example of T. S. Cooper, *Sheep on a Moor*, 1859, 17 ins. by 22½ ins., 105 gns.; Copley Fielding, *Minehead and Dunster, Somersetshire*, 1833, 12 ins. by 17½ ins., 95 gns.; William Hunt, *Apple-blossom, Primroses, and Hedge-sparrow's Nest*, 9 ins. by 12 ins., 135 gns.; S. Prout, *Ulm*, 28 ins. by 21 ins., 275 gns.—this, like many of the others in this collection, was exhibited at the Royal Jubilee Exhibition at Manchester in 1887; J. B. Pyne, *Florence*, 1852, 14½ ins. by 21 ins., 80 gns.; two by Copley Fielding, *Fishing Boats coming Ashore, Cromer*, 1839, 16½ ins. by 23 ins., 280 gns., and *Shipping off Portsmouth*, 1826, 17½ ins. by 27 ins., 140 gns.; two of fine quality by Birket Foster, *The Meet*, 27 ins. by 60 ins., 750 gns., and *Children Swinging on a Gate*, 9½ ins. by 14 ins., 200 gns.; Carl Haag, *Es Sălām, Sheikh Michuel el Mushrab, Anazeh, at Palmyra*, 1870, 45 ins. by 31 ins., 70 gns.; and C. Stanfield, *Innsbruck Valley*, 8 ins. by 12½ ins., 75 gns. The few pictures of note included T. Faed, *Anxiety*, 1889, 32 ins. by 20½ ins., 115 gns.; Peter Graham, *The Head of the Loch*, 49 ins. by 71 ins., exhibited at the Royal Academy of 1894, 950 gns.; and J. Linnell, sen., *The Corn-field*, 1862, 17½ ins. by 24 ins., 390 gns. Of the five Murdoch pictures, only two need be mentioned, both of which were painted by A. de Neuville in 1881 for the late owner, each on canvas, 55 ins. by 40 ins., *Saving the Queen's Colours*, Lieutenants Coghill and Melvill making their gallant attempt at the battle of Isandhlawana; and *The Last Sleep of the Brave*, the discovery of the bodies of Lieutenants Coghill and Melvill; sold in one lot, 500 gns. The day's sale of 147 lots realised £8,600.

The sale of old masters on March 14th, was entirely made up of miscellaneous properties, and the very few lots of note included, ascribed to Sir J. Reynolds, a *Portrait of a Lady*, in rich, grey dress, with gold lace and lace sleeves, white silk cape, lace cap, and plumes in her hair, holding a fan, 34 ins. by 27 ins., 480 gns.; and a *Portrait of Colonel Charles Churchill*, in fawn-coloured dress, with leather baldrick, in a landscape, resting his left arm on a stump, and holding a hunting-crop in his right hand, 48 ins. by 38 ins., painted in 1755, 480 gns.; Rev. W. Peters, *Portrait of a Lady*, in white dress and large hat with feathers, powdered hair, 23 ins. by 19 ins., 340 gns.—an amazingly high price for a work by this artist; G. Morland, *Peasants, Horses and Pigs before a Barn*, 1791, 27 ins. by 36 ins., 250 gns.; A. Caneletto, the *Grand Canal, Venice*, with numerous gondolas and figures, 23 ins. by 36 ins., 330 gns.; and J. Hoppner, *Portrait of Edmund Ayrton*, Doctor of Music, in red robes and black hat, 30 ins. by 25 ins., 125 gns.

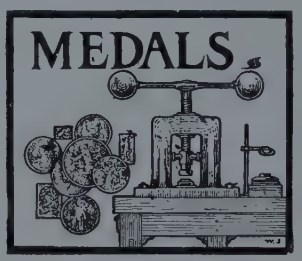
The sale on March 21st comprised the modern pictures and water-colour drawings of the late Mr. Alfred Graham, of Mossley Hill, Liverpool, pictures the property of Mrs. E. F. Sichel, of 119, Gloucester Terrace, W., and others from numerous private collections and different sources. Only one lot in the first-named property reached three figures, a picture by J. G. Vibert, *More Free than Welcome*, on panel, 14½ ins. by 17½ ins., 1869, 220 gns. The miscellaneous properties included a very remarkable series of thirteen pastel drawings of characteristically French ladies by P. Helleu, which varied from 10½ gns. to 23½ gns., and produced a total of 209 gns., and an equally noteworthy series of seven black and white drawings by L. Lhermitte, which realised a total of 521 gns., the highest single price being 125 gns. paid for a drawing of the *Interior of a Cathedral*, with a preacher and congregation, 24½ ins. by 17 ins. The Helleu pastels and the Lhermitte drawings are a new feature in English sale rooms, and when we have become

more accustomed to their brilliancy and extreme interest doubtless the prices will become more in keeping with their great artistic merit. The day's sale also included the following: J. S. Noble, *Lazy Moments*, 50 ins. by 70 ins., exhibited at the R.A. in 1878, 145 gns.; Seymour Lucas, *Louis XI.*, in illustration of a passage in Dumesnil's *Règne de Louis XI.*, exhibited at the R.A. in 1890, and at Chicago in 1893, 175 gns.; three by T. Sidney Cooper, *Pushing off from Tilbury Fort*, 90 ins. by 130 ins., exhibited at the R.A. in 1884, 370 gns.; *Separated, but not Divorced*, 103 ins. by 90 ins., 1874-82, 50 gns.—these two were in the artist's sale last year, when they respectively realised 560 gns. and 200 gns.; and *Under the Shady Willow Trees*, 40 ins. by 30 ins., painted in 1901, and exhibited at last year's Academy, 70 gns.; H. W. B. Davis, *Moonrise*, 1871, 30 ins. by 60 ins., 168 gns.; and L. Harpignies, *A Bridge near Morlasse*, 8½ ins. by 12 ins., 1900, 85 gns.

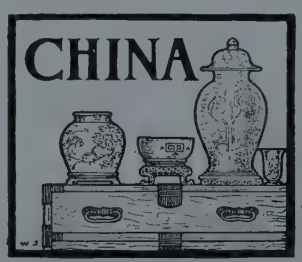
The "surprise" lot mentioned at the head of this article was a series of twelve charcoal and wash illustrations by Fragonard, sold on Monday, March 23rd, for 1,850 gns. to M. Bernard, of Paris, who, it is said, came over from Paris with £5,000 in his pocket, determined to secure them at all hazards. They were started at a guinea, which to most people would have been regarded as their outside value. Genuine drawings by Fragonard are of extreme rarity, so that, assuming these to be genuine (as they probably are), the price is not excessive. Apparently no one took any notice of them whilst on view, and the auctioneers attached very little importance to them, for they were hung in the corridor!

The concluding Saturday's sale (March 28th) comprised the pictures and drawings of the late Lady Henry Gordon Lennox, of 53, Prince's Gate, and of her first husband, the late Mr. John White, of Arddarroch; the modern pictures and drawings of Sir Joseph W. Pease, of Hutton Hall, Guisborough, Yorks, and numerous other properties. The Lennox-White collections included the following pictures: C. Baxter, *Flora*, 39 ins. by 29 ins., 125 gns.; Sir A. W. Callcott, *On the Thames near Maidenhead, a sultry evening*, 56½ ins. by 48½ ins., 210 gns.; J. Linnell, sen., *The Ford*, 45½ ins. by 60 ins., exhibited at the R.A., 1872, 360 gns.; and E. Verboeckhoven, *Ewes and Lambs, Goats and Dogs*, 1857, 39 ins. by 30 ins., 199 gns. Nearly all the drawings and pictures in this property sold for much below the prices paid for them originally. Sir Joseph Pease's collection included two drawings by G. J. Pinwell, whose works rarely occur in the sale room, *We fell out, my Wife and I*, 1875, 8½ ins. by 7 ins., 100 gns.; and *Waiting*, 1875, 10 ins. by 11 ins., 80 gns.; and a few important pictures—Lord Leighton, *A Moorish Garden: A Dream of Granada*, a view in the garden of Generaliffe, looking along a watercourse bordered by cypresses and leafy arches, in the foreground a little girl carrying a copper vessel, followed by two peacocks, 41 ins. by 40 ins., painted in 1874, in which year it was exhibited at the R.A., and afterwards at the Guildhall, 1895, and at Burlington House, 1897, 880 gns.; Sir E. J. Poynter, *The Catapult: Siege of Carthage*, 61 ins. by 72 ins., exhibited at the R.A., 1868, at Paris, 1878, and at the Guildhall, 1895, 620 gns.; two by Val C. Prinsep, *Home from Gleaning*, 48 ins. by 64 ins., exhibited at the R.A., 1875, and at Leeds, 1888, 85 gns.; and *Milk*, 51 ins. by 30 ins., 1874, 170 gns. These three pictures, like the Leighton, were purchased from the artists. The miscellaneous properties included a drawing by T. S. Cooper, *Cattle and Sheep on the Bank of a River*, 1861, 17 ins. by 22½ ins., 130 gns.; and the following: W. Bouguereau, *Vespers*, 18 ins. by 33½ ins., 125 gns., P. Delaroche, *Saint Cecilia*, 1836, 80 ins. by 63 ins., engraved by Forster, 105 gns.; Birket Foster, *Oversands, Morecambe Bay*, 48 ins. by 82½ ins., 550 gns.; and a drawing by J. M. Swan, *Lioness and Cubs*, 21 ins. by 30 ins., 80 gns. The total of the day for 151 lots was £6,860 17s. 6d.

MESSRS. GLENDINING held a successful sale of war medals on March 19th and 20th, the more important of which were the following: an officer's gold Peninsular medal for the battle of Orthes, February 27th, 1814, awarded to a Lieut.-Col. of the 6th Regt., £81; an interesting Crimean group of medals, awarded to a Sergt. of the 3rd Grenadier Guards, comprising the Victoria Cross, the medal for Distinguished Conduct in the Field, the Crimean medal, with bars for Alma, Balaklava, Inkermann, Sebastopol, and the Turkish Crimean medal, £62; a Peninsular medal, with bars for Sahagun and Vittoria and Toulouse, £20; a naval medal for Boat Service, 1808, £16; another for Basque Roads, 1809, and Gaieta, 1815, £13; and a silver box presented by the City of Cork, 1746, to the commander of the private ship of war "Ambuscade" for capturing a Spanish ship laden with arms and ammunition for the Pretender's service, £15 10s.; an African medal, Witu, 1893, £6 10s.; Fenian Raid medal, 1860-70, £6 10s.; and a medal for the defence of Kimberley, £3 3s.



AMONG the interesting pieces of china sold during March the most important were undoubtedly those sold at Christie's on March 13th. Two large circular cisterns of old Chinese porcelain, 16½ ins. high, 24 ins. diam., £262 10s.; pair of old Sèvres jardinières, 9 ins., wide, £141 15s.; another of the same porcelain, oblong shape, 6 ins. high, 7½ ins. long, by Michel, 1763, £409 10s.; and a small Sèvres square plateau, by Viellard, 1765, 4¼ ins. square, £126; a Chelsea ecuelle cover and stand, £441; an old Sèvres *feuille-de-choux*

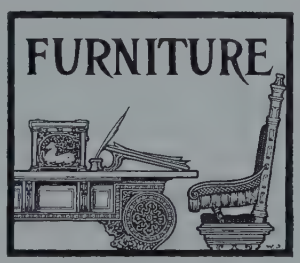


pattern dessert service, £546; an old Sèvres cabaret, by Levé père, 1786, £2,100; and a Sèvres dessert service £178 10s. At the same rooms, on the 10th, a Portland or Barberini vase made £126; and on the 20th a pair of Sèvres eventail jardinières, 7 ins. high, £220 10s.; a pair of old Wedgwood oblong plaques, 5 ins. by 12½ ins., £102 10s., and a pair of oviform Buen-Retiro vases, 24 ins. high; a pair of altar-shaped pedestals of mahogany ormolu, 51 ins. high, made £315. Other prices at the above sales included £35 14s. for a collection of twenty-nine old Wedgwood blue jasper medallions, consisting of twelve circular and oval medallions, with classical figures in relief; thirteen smaller ditto, with classical subjects; two oval and two octagonal plaques, with green and mauve borders. On the 10th, a triple gourd-shaped Chinese porcelain powdered-blue bottle, 9¼ ins. high, £63; fourteen famille-rose plates, £60 18s.; and on the 13th, a small square Sèvres plateau, 4¼ ins., £36 15s.; a small oviform teapot and cover of the same, £84; and a square orange tub of Sèvres porcelain, 7 ins. high and 5 ins. square, £210.

A FEW fine old English miniatures were sold at Christie's, on March 5th, the most important being one by Richard Cosway, portrait of a lady with curling, powdered hair and white robe, oval, painted on ivory, £630; portrait of a child as Cupid holding a dove, also by Cosway, in a gold clasp bordered with fine brilliants, £315; portrait of a lady believed to be Laura Cowley, oval miniature, by S. P. Smart, in companion clasp, £136 10s.; a miniature portrait of a gentleman said to be the King of Bohemia, signed P. O. (P. Oliver), £94 10s.; a miniature portrait of a lady said to be the Queen of Bohemia, similarly signed, £73 10s.; and portrait of Richard Boyle (Earl of Burlington), an oval enamel, by Petitot, after the miniature portrait by S. Cooper, £199 10s. Two from Strawberry Hill, by Zincke, of Sir Robert Walpole and Miss Walpole, £17 6s. 6d. and £28 7s.; portraits of Sir G. Armytage, Bart., Mrs. Comyns, Mrs. Deas, and two others, by John Smart, all unmounted, £126; portrait of a young girl in a white dress, by the same, £78 15s.; portrait of Miss Margaret Franco, by Cosway, signed and dated 1802, £52 10s.; portrait of a youth, by S. Cooper, £89 5s.; and a portrait of Kitty Fisher, by Zincke, mounted with gold, on the lid of an oval silver snuff-box, £86 2s.

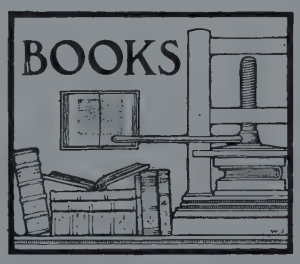
NO prices to compare with the West Malling Jug or the James I. standing salt, sold in February, occurred in the sale rooms during March. At a sale held by Christie's on March 12th, which included the collection of Countess Temple, a Charles II. goblet, London hall-mark, 1664, maker's mark S.B., with trefoil beneath, in plain shield, and with a plain flat cover added at a later date, weighing in all 3 oz. 2 dwt., made £18 10s. per oz.; an Elizabethan goblet, 1569, maker's mark I.H., 7 oz. 12 dwt., £6 5s. per oz.; and a James II. porringer, 1686, maker's mark I.S., 6 oz. 17 dwt., £12 per oz. On the 19th also, at Christie's, a Charles II. plain mug, 1667, maker's mark I.G., 3 oz., £8 10s. per oz.; a William III. plain tankard and cover, by John Elston, Exeter, 1701, 26 oz. 6 dwt., £4 10s. per oz.; an old Scotch Quaigh, engraved with initials I.M. and A.H., by James Taitt, Edinburgh, *circa* 1705, 9 oz. 6 dwt., £9 15s. per oz.; a Jacobean miniature jug of glazed brown stoneware with engraved silver mounts, and plain dome cover and billet added at a later date, 5 ins. high, English early seventeenth century, £30; a Charles II. slip-top spoon, London hall-mark, 1662, maker's mark, I.I., £16 10s.; and a processional crucifix, of silver and silver-gilt, chased with figures of saints, cherubs' heads and strap-work, and with pierced and chased open-work borders, 43½ ins. high, Spanish, seventeenth century, £62.

THE sale of the collection of the late Lord Kimberley at Christie's, on March 6th, contained several fine specimens of Louis XVI. furniture and *objets d'art*. A pair of candelabra, in bronze, after Falconet, each formed as a figure of a nymph, 40 ins. high, realised £714; another pair, 36 ins. high, £609; and an ormolu clock by Derdier, of Paris, 12 ins. high, £110 5s.; a Louis XVI. oblong parqueterie table with ormolu mounts, £210; an upright marqueterie secretaire, 26 ins. wide, £336; another, 27 ins. wide, £126; and a Louis XV. commode, 42 ins. wide, £420. On the 13th, at the same rooms, a Louis XVI. ormolu clock with adornments of Sèvres porcelain, 17 ins. high, made £609; and a fire screen of old Gobelins silk tapestry, signed Neilson Ex., 27 ins. by 21 ins., £577 10s. At Christie's, on March 20th, a massive oblong Chippendale side-table, 57 ins. by 37½ ins., realised £183 15s.; an Elizabethan oak bedstead, similar to the great bed of Ware, £273; an old English cabinet of marqueterie and parqueterie, 39 ins. by 55 ins., £168; and an Elizabethan "Court" cupboard, of oak and chestnut, with two cupboards above and below, and with wrought-iron drop handles, 62 ins. high, 56 ins. wide, £89 5s.



THE fine collection of English coins formed by Mr. Charles E. Simpson, including a splendid series of the silver coinage of Charles I., was dispersed at Sotheby's on March 5th and following day, realising a total of £840 or the 325 lots. The highest priced lot during the sale was a Charles I. pound piece, by Rawlings, 1644, Oxford mint, £14; another of the same mint, dated 1642, £10 10s.; and two others dated 1642 and 1643, the latter from the Webb collection, £7 10s. and £11; a silver crown of the same reign as the preceding, with mint mark tun, £10 7s. 6d.; half-groat of the Aberystwith mint, £8 5s.; three-pound piece of the Oxford mint, 1643, 10 gns.; a George I. silver crown, 1718, £8 17s. 6d.; a William IV. pattern crown, 1831, by Wyon, £8; and another of the same, £8 2s. 6d.; a hammered crown of Elizabeth, 1602, £7 2s. 6d.; Charles I. crown of the Tower mint, £7 12s. 6d.; and another of the same mint, £8 2s. 6d.; pound-piece of the Shrewsbury mint, 1642, £9 15s.; and a George I. crown, 1718, £8 17s. 6d. The most important coins sold at a sale of coins held by Messrs. Glendining, on February 20th, were a penny and halfpenny of the Canada Bank of Montreal, £6 10s.; George IV. pattern for 1 cent, 1823, £5 17s. 6d.; Queen Anne halfpenny, £2 7s. 6d.; silver farthing of Charles II., £2 2s.; silver halfpenny of Charles II., £1 5s.; and an Irish halfpenny of James II., £1 2s.

WHAT may be described as the early English classics have for some time past been rapidly rising in value. By "classic," used in this connection, is meant the first or in some instances an early edition of a work written by a master of the craft whose name has survived the wrack of time. English translations of foreign books also come within this category, the tendency clearly being to found libraries on Anglo-classical models, and to leave the Greeks and Romans severely alone. We may be sorry for Virgil and mourn over Æschylus, but it is impossible to reverse the strange decree of fashion which has ordained that the works of these and other authors of antiquity shall be no longer regarded with interest, except, indeed, they happen to belong to very early editions. Pedantic bookmen call these exceptional volumes *incunabula*, and loudly sing the praises of any example that comes into their hands. Practically, however, the Greek and Latin classics are dead, and the English have taken their place.



Every catalogue issued by the auctioneers is evidence of this. English books of the right kind are commented upon, sometimes at length, and the "notes" are often not merely useful, but interesting as well. The days of bald cataloguing, so to speak, are gone, and everything is done to make the rich and therefore fortunate book-hunter expend as much as possible under the influence of a healthy excitement stimulated by the notes in question. Booksellers are now adopting the same plan, and every little incident is made the most of to enhance the importance and consequently the cost of some favoured volume which a few years ago might have passed almost unnoticed. This is very right and proper, and collectors of limited means should be very glad that their richer brethren of the chase are pouring out gold without stint upon fashionable volumes. Their choice is limited, it is true, but it is nevertheless sufficiently wide to prevent them straying into the slender pastures of the poor and cropping the lean herbage to their bane. Your rich man generally follows the beaten track in the matter of books. The catalogues of the auctioneers are nearly all compiled for his especial benefit.

Take, for instance, that of the six days' sale, commencing the 16th of March, when some fourteen hundred lots of books realised very nearly £10,000. This was another of those miscellaneous sales which Messrs. Sotheby hold at frequent intervals, and which invariably produce large amounts. Its chief feature was perhaps the collection of Shakespeareana, though the catalogue bristles with important entries. A copy of the first folio, 1623, though imperfect, realised £305, and *A Most Pleasant and Excellent Conceited Comedy of Sir John Falstaffe and the Merry Wives of Windsor*, 1619, £165. It is worthy of note that the Duke of Roxburghe's copy of this last named book realised 23s. in 1812, and, further, that the price was, as a matter of fact, very high for those days. One would think that all the editions of Shakespeare's *Works* would have been known and catalogued long before this, but such is certainly not the case. For instance, the edition of *Timon of Athens*, printed at the Hague in 1712, appears to have entirely eluded the numerous Bibliographers and Biographers of Shakespeare. Mainly for that reason it realised £50. Two copies of the second folio brought £50 and £200 respectively, and six German and French editions of *Julius Cæsar*, *Timon of Athens*, *Venus and Adonis*, *Hamlet*, and *Macbeth*, £50 the series. These books were late in date, having been printed between 1741 and 1790. It is very questionable whether they would have brought £5 ten years ago.

The series of books from several modern presses was another feature of this important sale. Morris's *Well at the World's End*, 1896, and *The Water of the Wondrous Isles*, 1897, both printed on vellum, realised £58 and £70 respectively. The *Chaucer* travelled to £92, but had been finely bound by Mr. Cobden Sanderson. Some high prices were also obtained for books printed at the Doves Press. The *De Vita Julii Agricolæ*, of Tacitus, printed on vellum, brought £105, and two copies of *Paradise Lost*, also printed on vellum, £41 each. The Vale Press, and those of Essex House, Roycroft, Elston and Caradoc, were also well

represented. Among other important works were Anne Brontë's own copy of *The Tenant of Wildfell Hall*, three vols., 1848, £32; a collection of 277 volumes of Bunyan's various writings, including many original editions, £205; an extra illustrated copy of Boydell's *History of the Thames*, enlarged to four volumes, 1794-96, £101; and many other interesting works, including Queen Elizabeth's own copy of the *Historie of Philip de Commines*, translated by Danett, 1596, £41; the original edition of *The Vicar of Wakefield*, two vols., Salisbury, 1766, £88; Keats's *Poems*, 1817, with inscription in the poet's autograph, £122; and Milton's *Paradise Lost*, first edition, with the first title page, 1667, £102.

On the 23rd of March Messrs. Sotheby commenced the sale of Sir Thomas Carmichael's important library catalogued in 1,198 lots, which by the way produced nearly as much as the miscellaneous collection aforenamed, viz., £9,639. Indeed some of the prices realised at this sale were phenomenal. The set of 74 vols. of the *Waverley Novels*, all original editions, and bound by Rivière, in morocco extra, gilt tops, but otherwise uncut, brought no less than £800, Sir Thomas, so it is said, having paid less than £300 for them some time ago. A magnificent Latin manuscript of the Bible, written in the thirteenth century, and richly decorated with miniatures, sold for £610. Burns's *Poems*, Kilmarnock, 1786, title washed and mended, £76; the first Edinburgh edition, 1787, with inscription by the poet, £88; and the second Edinburgh edition of 1792, a presentation copy, with a long autograph inscription on the fly-leaf, £187. The gem of the sale was, however, the original edition of *La Divina Commedia*, with Landino's *Commentary*, containing all the nineteen designs for the *Inferno*, by Sandro Botticelli and Baccio Baldini. Some copies of this book have no engravings at all; others no more than two (those prefixed to Cantos I. and III.); a few have as many as eight or ten, and perhaps two or three the whole nineteen designs. The amount realised on this occasion was the record one of £1,000. At the Hamilton Palace sale this book realised £500, and at the sale of "The Lakelands" Library in March, 1891, £360. Sir Thomas Carmichael seems to have made a speciality of Dante, many other good editions being observable. He also had a large variety of works relating to Scotland and Scott, including Sir Walter's *School Latin Grammar*, signed on fly-leaf "Walter Scott, Junr." This realised £44, a distinct advance on the £5 or £6 paid for it a few years ago.

The treasures of the Carmichael Library would, if properly described, occupy much space, and so we pass on with the remark that a not quite immaculate copy of Spenser's *Faerie Queene*, first and second parts, 2 vols., 4to, 1590-96, was bought by Messrs. Pickering & Chatto for as much as £221. This seems to have been a large copy, but the title and inner margins of the next two leaves had been slightly repaired.

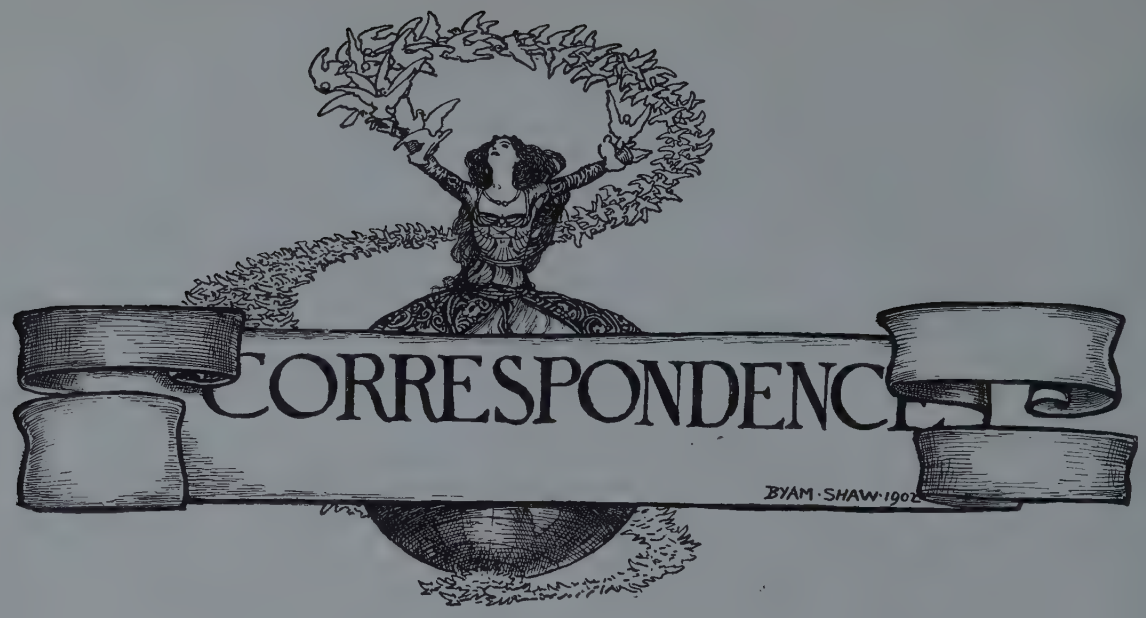
On March 25th and two following days, Messrs. Hodgson & Co. disposed of a number of good books, among them another copy of the original edition of *The Vicar of Wakefield*, £86; *Sir Hugh the Heron*, Rossetti's first printed poem, 1843, £35 10s.; and a copy of the perennial, *Prince Dorus*, in its original yellow wrapper, 1811, £30 10s.

On March 26th, Messrs. Puttick & Simpson sold *The Roadster's Album*, 1845, for £39, and a complete set of *The Sporting Magazine*, from the commencement in 1792 to 1870, together 155 volumes, bound in 129, half calf gilt, £150.

The Earl of Crewe's choice and extremely important collection of the works of William Blake, the artist-poet and dreamer of dreams, was disposed of by Messrs. Sotheby on March 30th. Every one of the seventeen books in this collection had been carefully collected from the authentic sources, and each was apparently perfect, though sold not subject to return. As is well known, differences, sometimes minute, at other times material, exist between one copy and another of Blake's extraordinary creations, and it is as well to take precautions against the possibility of some ingenious but repentant purchaser being able to torture or twist a variation into a positive defect, and so to return the book. *The Songs of Innocence and Experience, showing the Two Contrary States of the Human Soul*, 1783, consisting of fifty-four coloured plates, within outer frames of wash colour, on 4to paper, realised £300. The late Mr. Quaritch priced the Beckford copy at £170, and Messrs. Sotheby state that, to the best of their belief, no similar copy has been sold by auction since. Probably that is the case, but why describe this as "the most sane of all Blake's works"? Blake was not mad, at least no madder than other poets. As to this, read the *Biography*, by Ellis and Yeats, where much that seems extraordinary in connection with this mystical and strange man of genius, is commented upon and often explained.

Works by Blake are met with occasionally in the auction rooms, but never in quantities. One copy may be seen here, another there, but sometimes a year may elapse without any being met with. The ordinary collector usually has to be content with Mr. Muir's facsimile reprints, which, perhaps, from every point of view except the sentimental, are practically as good as the originals, and of a satisfactory degree of scarcity into the bargain. The Earl of Crewe secured seventeen different works, a notable achievement which is not at all likely to be repeated in these days of active search and unlimited money. There are too many collectors of books of this class to enable any one of them to get the lion's share. That they are as expensive as they are scarce may be imagined when it is stated that the seventeen books and eight engravings, all by Blake, realised the large sum of £9,766 5s.; the *Illustrations of the Book of Job*, consisting of twenty-two engravings (proofs) and twenty-one original designs in colours, with the original drawings of the portrait of the artist by himself, bringing the extraordinary sum of £5,600, at which amount it was secured by Mr. Quaritch.

A BEAUTIFUL catalogue of the Emile Pacully collection of pictures to be sold on May 4th has been published by Georges Petit.



ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write to us, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

Books.—F. A. B. (Bideford).—*Sully's Memoires, 1663*, in French, realized £9 recently.

J. M. (Stroud).—Curtis's *Botanical Magazine*, a complete copy, 1787 to 1900, realised a record of £130 recently.

E. H. P. (Brigg).—Your copy, Miss Burney's *Cecilia*, is not the 1st ed., 1782, worth £10.

E. M. R. (Luton).—*Sporting Magazine*, Vol. VIII., worth £1; complete set, 158 vols., realizes over £200.

M. A. P. (Lymington, Hants).—*The Spectator*, except 1st ed., not valuable. Book plate gives no added value to Swift's *Letters*.

H. M. (Dudley).—*Burns's Works*, and those contemporaneous, are of value now.

W. A. C. (Penhore).—Value of your edition of *Cicero* is 30s.

A. T. C. (Tunbridge Wells).—*Rabelais*, in English, 1st ed., worth £10.

J. C. B. (Merthyr Tidfil).—*The Fables of Dryden*, the best ed. pub. 1797, with illustrations by Bartolozzi, about £4.

C. J. O. (Ayr).—*Works of Pope*, value depends on edition; the first is 1717. Teapots must be seen.

J. T. (Galway).—*Life and Opinions of Tristram Shandy*, 1st ed., 1760, £4 15s.

J. M. (Hook Norton).—The value of books relating to America between sixteenth and seventeenth century are specially valuable; send yours on *Silk Worms in Georgia*.

W. W. (Dereham).—*Humphrey Clincker*, 1771, 1st ed., £6; *Hours of Idleness*, poems by Byron, 1st ed., £2 8s., Byron's own copy fetched £130 recently. Engravings little value; silver valuable.

J. J. (Cornwall).—Bunyan's *Pilgrim's Progress*, 1862, 8th ed., 30s.; Fox's *Book of Martyrs*, 9th ed., 1684, £2.

W. R. (Chiswick).—Comic *History of Rome*, 1st ed., £3; Carleton's *Tales of the Irish*, unless 1st ed., little value.

N. V. L. (Rathgar).—Allot's *Shakespear* is valuable because he took the smallest share in the second printed edition produced by five printers. *Sermons* published by him of little value.

R. (The Boltons).—The *Works of Scott* are parts of a series, and the value depends upon the condition; if complete, they are fetching good prices. Ainsworth's *Tower of London* is worth £2 10s. Major's edition of *Crusoe* is fetching from £2 to £10. Defoe's *Colonel Jack* has a value, but would require examination. Burns's *Poems* are worth anything between £2 and £20.

J. M. C. (Letterkenny).—Your books are worth little more than £2. The only one of any value is No. 6, *Chronicles of the Kings of England*, which is worth about 15s.

J. M. B. (Catharine Street, S.W.)—Your books are of considerable value—more than £20, but it is dependent upon the number of plates they contain, and which require minute examination. We shall be pleased to arrange for a page to page examination.

C. R. (Ottery St. Mary).—Your folio of Hogarth engravings, published by Cooke, were not taken from the original pictures, and consequently have little value—about £2.

E. B. (Hastings).—The 1724 Guillim's *Heraldry* is the sixth edition, and valuable, the price ranging from £7 to £17, according to condition. The fifth edition was issued in 1669, and is worth £2 to £3. An enlarged sixth was issued in 1679, value about the same.

G. G. (Brighton).—The *Vicar of Wakefield* and Johnson's *Journey to the Western Islands of Scotland*, 1775, both are only worth a few shillings.

Engravings.—J. B. (Llandudno).—Your engravings are of small value.

M. R. (Montreal).—Your *Cries of London* are valuable if originals; but reproductions, both modern and ancient, are many. Val Green's of troops, no special value.

G. M. F. (Maida Hill, W.).—*The Hon. Mrs. O'Neill*, engraved by J. R. Smith, after W. Peters, value depends on condition.

E. N. (Burton-on-Trent).—*Joseph Wright*, engraved by Ward, 1807, has little value.

B. F. S. (Cornhill).—The Monkeys as duellists is not one of C. Turner's subjects likely to fetch a high price.

F. L. (Bakewell).—Engravings by S. Cousins in good condition fetch high prices. *Master Lambton*, £15 to £300.

W. J. P. (Buckhurst Hill).—*Girl Gathering Mushrooms*, Meadows, after Westall, much more value when in colour.

T. A. (Ely, Cambs.).—The Printsellers' Association, Haymarket, can tell you if a painting by Dietrich has been engraved.

T. (Buxton).—Too many engravings of Raphael's cartoons about, and they are of little value.

G. H. S. (Alderley Edge).—Geo. R. Jesse exhibited a landscape in the R.A.; his etchings not of much value. There were two Wm. Faithornes; the father engraved, the son mezzotinted.

M. S. (Warrington).—Your sets of the *Rake's and Harlot's Progresses* are complete, but engravings of Hogarth are of little value.

Further answers in advertising pages.

THE PACULLY COLLECTION

On the 4th of May, at the conclusion of a two days' exhibition at the Georges Petit Gallery in Paris, a sale will take place of the well-known collection of paintings by old masters formed in the course of twenty years by M. E. Pacully, whom M. Müntz has called "*L'amateur au coup d'œil sûr, à la main heureuse.*" The collection includes representative examples of all schools and countries, which he has acquired from the collections of the Infante Don Sebastian de Bourbon, Duc de Pastrano, and other noble galleries. The pictures have been treated in contemporary art publications, like the *Œuvre d'Art*, the *Gazette des Beaux-Arts*, *Nôtre Art*, *Elseviers Maandschrift*, etc., by the members of the Institute, M. E. Müntz, M. G. Lafenestre, M. P. Leprieur, Keeper of the Louvre Museum; Max Rooses, Director of the Plantin Museum, Antwerp; Hymans, of the Brussels Museum, etc., to whose essays the reader can refer for critical appreciations of the works in this collection.

GATHERING MANNA
BY RUBENS

We must here confine ourselves to the mere enumeration of the principal pictures, many of which have figured at loan exhibitions, like the Universal Exhibition in Paris, 1900, the Exhibition of Flemish Primitives in Bruges, 1902, and others.

The notable examples of the French School include a Jean Clouet, *La Lettre d'Amour*, which figured at the Bruges Exhibition as a work by the *Maître des demi figures*, but Prof. Wickhoff and Max Rooses agree that it belongs to a group of five pictures of similar character by J. Clouet. Fragonard is represented in his serious mood—so different from that of the *Roman d'Amour de la Jeunesse*, by which he is chiefly known in England—by a head of a philosopher, Greuze by *Le Message d'Amour*, "the pearl of this collection of French works." There are two fine portraits each by Largillière and Rigaud, and a *Bacchante* by Courbet, from the Dumas collection, probably the most perfect work by this master. Mlle. Juliette Courbet, the sister of the artist, thinks that this picture belongs to the same period as the famous *Amants dans la Campagne*. Arnulphy, Eisen, Grammont, Ledoux, Pillement, and J. Vernet make up the list.

In the Spanish section can be found a *Pedro de Cordova*, the oldest signed picture of this school, according to M. Lefort, who has devoted his whole life to this particular study; a portrait of *Garcia della Prada*, by Goya, "a true marvel," according to the same authority; a *St. Andrew*, by Ribera, "a work which approaches Rembrandt by its vigour and Velasquez by its touch"; a primitive *Adoration of the Magi*, which combines Flemish execution with Spanish fierceness of expression; and pictures by Gonzalez, Herrera and Moro.

The Flemish school is particularly notable, since it includes the wonderful *Apparition of the Virgin to Saint Ildefonse*, by Memlinc, exhibited at Bruges last year; a splendidly preserved *Pietà*, by Gerard

David; and no less than three works by Rubens: *Thetis dipping Achilles into the Styx*, *Gathering Manna*, and a *Bacchanal*. A *Ceres surrounded by Cupids* is a school-work, though it bears many evidences of Rubens's brush in the flesh painting.

THE INFANTA ISABELLA-CLARA-EUGENIA
BY B. GONZALEZ

Among the Dutch masters will be found three marine pictures by David Teniers, the younger, which are the more remarkable, as they are unique examples of the master's efforts in an unaccustomed *genre*. They represent *The Departure of Don Juan of Austria*, *Meeting the Turkish Fleet*, and *The Arrival of Don Juan of Austria*, and were originally intended as designs for tapestry. This may account for the decorative borders of cupids and trophies, which are so foreign to the spirit of Teniers, the painter. A landscape by Ruysdael has aroused the enthusiasm of Max Rooses, who describes its beauty with glowing colours. Rembrandt's portrait of himself is an early picture by the master, painted at the age of about twenty. An engraving of this picture by Bernard bears the following inscription: "Character-head, engraved by Bernard, in Vienna, 1797, after the original painting by Rembrandt van Ryn, which is in the cabinet of His Exc. M. de Saint-Sapherin, envoy extraordinary." Besides the pictures here mentioned, the Northern Schools are represented by Adriaenson, Bosch (*The Last Judgement*), three Breughels, Brouwer, Neefs, Snayers, Strauch, G. Teniers, Honthorst, Van Goyen, Weenix and Wynants.

A *Holy Trinity*, by Pacher (1440-1498), exhibited in 1902 at Innsbruck, at the exhibition of ancient Tyrolese art, is a most interesting example of the German School, whilst Romney's *Portrait of a Lady* is the solitary representative of the British School.

We come now finally to the Italian masters, the examples of whose art are few, but of considerable importance. They consist of a *Santa Conversazione*, by Palma Vecchio; a *Nativity*, by Perugino, from the collection of Francesco Pacheco, Ambassador and President of the Spanish Academy in Rome, and a portrait of the *Doge Andrea Gritti*, by Tintoretto, from the Salamanca collection.

GARCIA DELLA PRADA
BY GOYA

M. Georges Petit has issued a *catalogue de luxe* of the Pacully collection, with excellent photogravure reproductions of all the pictures, accompanied by descriptive and historical notes, and by special essays from the pens of Eugène Müntz, L. Roger-Milès, Paul Leprieur and Georges Lafenestre.

NOTES ON THE PICTURES AT BELVOIR CASTLE BY LADY VICTORIA MANNERS PART I.

BEFORE attempting to describe in detail some of the principal pictures at Belvoir, it may be well to give a short account of the history of the collection, especially as it is so intimately connected with the greatest days of English art, when Sir Joshua Reynolds was in his zenith. The third and fourth Dukes of Rutland were both ardent collectors and patrons of art; Charles, the fourth Duke and Lord-Lieutenant of Ireland, with the advantage of a long minority, was able fully to indulge his passion. When quite a young man, his chief adviser in artistic matters appears to have been Alleyne Fitzherbert, afterwards Lord St. Helens; later, however, the Duke became the fast friend and patron of Sir Joshua, making him his chief counsellor and agent in all matters connected with the purchase of pictures, besides frequently employing him to paint portraits of his wife, the beautiful Mary Isabella, and their family. The letters from the great painter to the Duke are so interesting, and throw so much light on the Art world of that time, that I propose to quote from them freely. The almost passionate admiration displayed by Reynolds for the cold and rigid classicism of Nicholas Poussin, and the extraordinary transactions relating to the purchase of *The Seven Sacraments* by that master, are among the remarkable features of the correspondence, revealing in the latter case the great difficulty experienced by Italians, even in those days, in evading the law against the export of works of art. Had it not been for the lamentable fire in 1816, which almost entirely destroyed the then existing castle, and in which perished no less than nineteen pictures by Reynolds, sixteen by Van Dyck, and many others by different masters, the collection would have been almost unrivalled in examples of the English School of that date. However, a fair number were saved, and remembering the excellent adage "that it's no use crying over spilt milk," we will leave so painful a subject, which only awakens vain and useless regrets. The earliest picture in point of date is the very interesting "Star Chamber" panel (*Henry VII., Empson, and Dudley*). All three portraits are in profile, and are, probably, admirable likenesses. The young man on the right of the

HENRY VII., EMPSON, AND DUDLEY ARTIST UNKNOWN

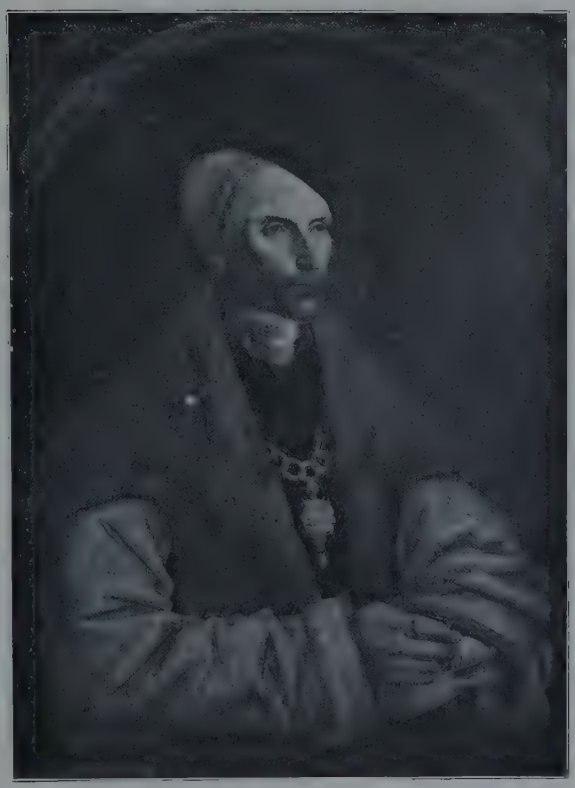
CHARLES II., WHEN PRINCE OF WALES
BY VAN DYCK

picture is in all likelihood Dudley, who was made a Privy Councillor at the age of twenty-three! A small red seal on the back of the frame shows the lozenge surmounted by a coronet. The arms appear to be those of Howard impaling Montagu. The picture probably belonged to Anne (Montagu), Countess of Suffolk, who died in 1720. Hanging in the centre of the picture gallery on the opposite wall is a magnificent full-length of Henry VIII., by Holbein, purchased by the fourth Duke at Lord Torrington's sale in 1787 for the modest sum of £211. The King is represented standing; he is magnificently dressed, "white hose, with the Garter on his left leg; a gold chain round the neck with the letter H, with a pendant circular gold case without any device; another gold chain or collar across the shoulder over the surcoat is mounted in jewels set in gold and enamel. The whole of the dress and ornaments is most elaborately painted and gilded, and in excellent effect of light and colour, being in an absolutely perfect state of preservation" (Redford's Catalogue). Dr. Waagen says of this portrait of Henry VIII., "Although painted on canvas, this picture is of such truth, delicacy and transparency, that I consider it an original."

Perhaps the most interesting of the Royal portraits is Edward Bower's three-quarter length of Charles I. The King is seated, wearing a high crowned black hat, and around his neck the ribbon and George of the Garter; the Star of the order is on the mantle; his hair and beard are quite grey, and his expression sad and melancholy in the extreme. The picture is signed "Edward Bower att Temple Bar fecit 1648," and is supposed to have been painted during the trial. The chair is also supposed to be the actual one in which he sat, and the staff, which the King holds in his right hand, that which lost its top during the trial. Other versions of this picture are at All Souls' College, Oxford, and St. Andrew's; while Sir R. Bulkeley has one, we believe identical with the Belvoir portrait. At the Winter Exhibition at the

PORTRAIT OF A MAN BY REMBRANDT

New Gallery, it was interesting to compare this portrait with the Duke of Norfolk's magnificent Van Dyck of the Royal Martyr in armour in his earlier and happier years, when full of life and vigour. Little is known of Edward Bower; in Bryant's *Dictionary of Painters* he is mentioned as living in the time of Charles I., and that he painted portraits of John Pym and General Fairfax; but he must have been an artist of considerable merit and gifted with much sympathetic insight. Historically interesting is Van Dyck's sketch in oils in amber and white, hanging in the New Library, of the *Procession of the order of the Garter*, purchased by Sir Joshua Reynolds for the fourth Duke. A portrait by Van Dyck of Charles II., when Prince of Wales, hangs near his ill-fated father in the Picture Gallery. It is a charming picture, and depicts the young prince in armour; the dark boyish face is most attractive, and we do not wonder at the epithet bestowed on him by Mr. Metcalf, who presented the picture to the Duke, as the following extract shows:—"James Metcalf to the Duke of Rutland, 1786, October 7th, Fordham Abbey. I want you should have a special portrait of King Charles 2nd by Vandike, which hangs up in this house, a full length, and the prettiest brown boy I ever saw. The canvas at the



PORTRAIT OF A MAN BY ALBRECHT DÜRER (*Size 33 ins. by 24 ins.*)

DUTCH PROVERBS BY D. TENIERS

bottom is a little soiled, but the figure is complete. It is too large for a house I have built and am going to live in, in Bedfordshire, next year. I desire you will accept of the picture, and I will send it anywhere you like when I leave this place" (*Belvoir MSS.*, vol. iii., p. 348).

The nucleus of the collection of pictures was formed, as is so often the case, by family portraits.

THE LAST SUPPER BY LUCAS VAN LEYDEN (?) (*Size* 65½ *ins. by* 53½ *ins.*)

To this category belongs a magnificent full-length portrait of Frances, wife of Francis, sixth Earl of Rutland, daughter and co-heir of Sir Henry Knyvett, of Charleton, and widow of Sir William Bevill, of Kirkhampton, by Zucchero. The rich red dress, with its gorgeous embroidery, happily lacks the distortion and grotesqueness of some of the Elizabethan fashions, and the colour is as fresh and bright as if it had been painted yesterday; at the bottom of the picture is the inscription, "Frances Knevet," Countess of Rutland. Hence the portrait was probably painted between the years 1602-8, as the Earl married again, Cicely, widow of Sir Henry Hungerford, in 1608. The subject of this beautiful portrait was the mother of Katherine Manners, afterwards wife of George Villiers, Duke of Buckingham. Her portrait by Van Dyck hangs in the Regent's Gallery. The unfortunate Duchess's life was a remarkably romantic and interesting one. The greatest heiress of her day, and gifted with beauty and wit, she married, much against her father's wish, the handsome George Villiers, and remained, in spite of his numerous infidelities, ever an adoring and devoted wife. In this portrait she is depicted dressed in mourning, with a falling lace collar, and is wearing at her bosom a miniature mounted in black velvet of the murdered Duke, who had been assassinated by Felton in 1628. There is a curious full-length portrait of Buckingham by Daniel Mytens, who appears to have been attached to the Duke's household in the same way as the painter Van Somer was connected

with the great Earl of Arundel, Buckingham's rival in court favour.

Among many other interesting portraits of this period, space forbids us to do more than mention Jansen's full-lengths of Henry Wriothesley, third Earl of Southampton, and his wife. This nobleman was the friend of Shakespeare and of Roger, fifth Earl of Rutland—both young men were implicated in Essex's rash attempt of 1601, for which Southampton and Rutland were sent to the Tower, the latter only being released on payment of a fine of the then enormous sum of £10,000. A beautiful and interesting portrait on wood of Benvenuto Cellini is by Angelo Bronzino, and represents the sculptor in his working dress, holding in his hand some specimen of his goldsmith's art; his hair and eyes are very dark, and his complexion olive-colour; altogether he looks a typical Italian of the Renaissance. Portraits of Benvenuto are rare, and this is fortunately in excellent preservation. Hanging as a pendant to this picture is a portrait of a young man, with strongly marked features and pensive expression, by Rembrandt. It was recently exhibited at the Rembrandt exhibition at Burlington House, and in its sombre depth of colour and strength of treatment is a very fine and characteristic example of the great master. Next to this example is a very interesting portrait of a man by Albrecht Dürer, signed with his well-known monogram, and bearing the date 1520; from his dress and attitude it is probable that the sitter was some distinguished burgher or learned professor, as he is wearing an order suspended from his neck by a heavy gold chain. Dr. Waagen says of this portrait, "Of very animated conception and light yellow flesh tones. An admirably executed work of his earlier time." Another picture, *The Last Supper*, attributed to Albrecht Dürer, has been the subject of much discussion since it was purchased by the fourth Duke. Dr. Waagen's criticism is, "*A Last Supper*, here most erroneously entitled a joint work of Albrecht Dürer and L. Van Leyden, is decidedly a work of the old Spanish School, under the influence of the Netherlandish School, especially as regards the landscape, which is treated in the style of Jan Mostaert." We are enabled to fix the period of the picture by the date "Anno 1527," which is seen upon the gilt work filling the upper part of the window, through which we see the Jesus riding on an ass and entering Jerusalem, and a beautifully painted landscape beyond.

THE DUET BY NETSCHER (*Size* 15½ *ins. by* 18 *ins.*)

The collection is especially rich in pictures of the Dutch and Flemish schools; a large canvas, *The Crowning of St. Catherine*, by Rubens, at once attracts the eye on entering the picture gallery; this example of the master was purchased by the fourth Duke for £1,200. The gem of this school, however, is a really delightful little panel, *The Bird Cage*, by Gerard Dou—a boy holding a bird snare and a girl with a bucket standing at a bow window, below which

FRANCES KNYVETT, COUNTESS OF RUTLAND BY ZUCCHERO

GRACE BEFORE MEAT BY JAN STEEN

is a beautiful little bas-relief by the artist's friend, the sculptor Duquesnoy. The subject is more refined and poetical than the generality of Dou's pictures, and the technique almost approaches miniature painting, so finished and delicate is the execution. This picture was purchased for the fourth Duke at Brussels, about 1780-87, for £350. David Teniers is well represented by several examples, the largest and most important of which is a very curious picture illustrating the Dutch Proverbs; the figure in the foreground throwing his money into the river as bait to the fish represents "Fools and their Money are soon parted." It is supposed that this young man is a portrait of the painter's son. "'Tis an ill wind that blows nobody any good," is represented by a man sitting down and warming his hands before his neighbour's house which is on fire. To the extreme left of the picture the adage, "The Three Plagues of Life, a smoking chimney, a leaking roof, and a scolding wife," is depicted; the man rids himself of these evils by carrying the smoke out in a basket, and stopping the leaking roof with cheese-cakes, but no ingenuity can rid him of his scolding wife, whose head, attired in a night-cap of appalling dimensions, is seen appearing through an upper window of the house.

Among many other *genre* pictures of this class, we have only space to notice a fine example by Jan Steen, entitled *Grace before Meat*, exhibited at Burlington House in 1902, and two charming Netschers. One of them, *The Duet*, Waagen attributes to Terburg. "This beautiful picture agrees in essential respects in composition with one in the Louvre, but is far superior as regards singular warmth and lightness." The Dutch landscape painters are well represented; Van der Heyden contributes two carefully finished examples, Ruysdael some typically breezy sea-scapes, and Wynants a fine landscape, signed and dated 1663.

(*To be continued.*)

THE BIRD CAGE BY GERARD DOU

OLD MARSEILLES WARE
PART II
BY HENRI FRANTZ

To which period is one to ascribe the founding of Robert's works? MM. Jacquemart and Le Blant would have it to be May, 1766; at any rate they existed at the time of the Count of Provence's visit, and had already acquired a great reputation, since the same journal relates Monsieur's visit to Robert's factory:—

"The Prince had been spoken to about the china manufactory of Sieur J. G. Robert; the Prince seemed anxious to see it; it was within reach, and he went there with his whole suite. This clever artist had not been warned, but his activity and his zeal coped with everything. The Prince saw first in a *salon*, a large china vase, whose shape, design, and sculpture arrested his eye. 'This is worth seeing,' said the Prince to the gentlemen of his suite. They then examined various pieces which were standing near this vase, and which procured Sieur Robert the most flattering eulogies.

"Monsieur entered the china warehouse, and stopped at a complete service, which seemed to deserve his attention. He learnt with pleasure that this service was destined for England. Several gentlemen of his suite were good enough to point out to him the execution of different china flowers, whose foliage was as light as that of natural flowers.

"Sieur Robert made use of this opportunity to explain to the Prince that he was stopped in his work by the difficulties of finding in the province the material necessary for this class of work, and he added that the matter would not be impossible if the Government would agree to assist him as regards the costs of this research. He flattered himself that these words would not be wasted upon a Prince who was a lover and protector of the fine arts.

"The Prince, after having passed through all the *ateliers*, was pleased to encourage the workmen by new *largesses*."

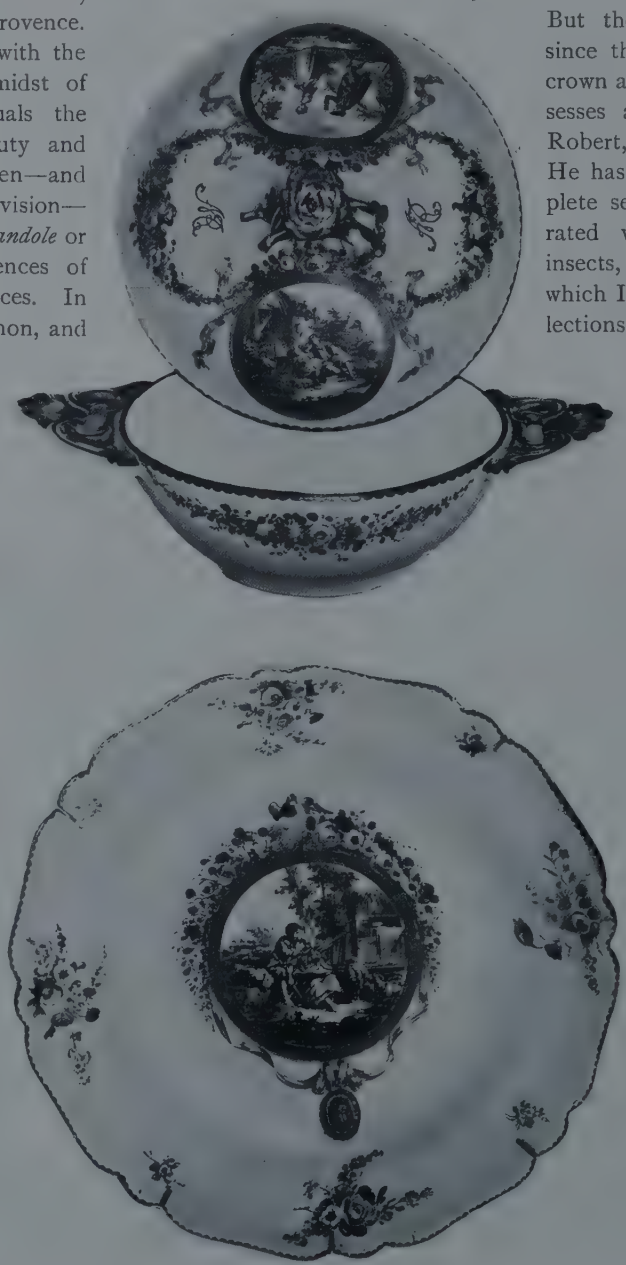
SOUP TUREEN, BY FAUCHIER (ABOUT 1750)
From the Charles-Roux Collection

I have compared Robert's beautiful pieces with the productions of Sèvres and Dresden, and the eulogy is not exaggerated, if one examines this admirable water jug and basin, as well as a porringer with cover and platter, true ceramic masterpieces of the eighteenth century, which Robert had made for his daughter's marriage, and

which, thanks to M. Arnavon's sure taste, have been for a long time in his collection. These different pieces are adorned with cameo medallions of exquisite grace, attributed to Boucher, but which also have characteristic signs of Huet's painting. Very similar to these pieces is a splendid milk jug in the Charles-Roux collection, which figured at the exhibition of 1900 in a showcase at the Petit Palais, and was much admired by all art lovers.

Robert's dishes and plates (of which M. Arnavon owns several complete services) represent views of the Provence. In southern landscapes, with the sea as horizon, in the midst of that country which equals the sites of Greece in beauty and gracefulness, can be seen—and that, too, is an ancient vision—peasants dancing the *farandole* or the *mouresquo*, reminiscences of the Eleusian sacred dances. In the midst of orange, lemon, and myrtle groves, the flutes and the tabourines—as in the days of the Cybele cult—the fifes and the dulcimers sound their clear notes. All is gaiety and joy; couples move towards the soft shadow of large trees; shepherdesses — Phyllis or Clorinde—adorned with ribbons and other finery, talking to some Clitander, guard their troops in the midst of high vines or spluttering fountains. Elsewhere is the harmonious silhouette of large pines, or the beauty of some Roman ruins which lend the landscape a little of the melancholy of transient things, and give it an unexpected, decorative character. Frequently, too, can be found on these ceramic works seascapes painted by Joseph Vernet. In the heat mist of a beautiful evening the boat departs with spread sails from between the two old piers, which mark the entry of the port of Marseilles; or here again some fishing-boats grouped in the evening light on a pale sea! All this lives truly through colour and drawing in Robert's work

Robert always signed his pieces, sometimes with the letters J and R, sometimes with a simple R, sometimes with a kind of X. M. Davillier possessed a cup bearing the monogram R, which some people wanted to identify as the mark of Ferdinand IV., and of the royal factory of Naples. But they are obviously wrong, since this factory always used a crown as mark. Sèvres also possesses a pretty, round dish by Robert, signed Robert à Marseille. He has also executed some complete services, one entirely decorated with fish, another with insects, some incomplete pieces of which I have seen in different collections. In one of our illustrations from the Charles-Roux collection will be found, on the left, a magnificent tureen, on which are represented the different species of Mediterranean fish, together with nets, tridents, and other fishing implements.

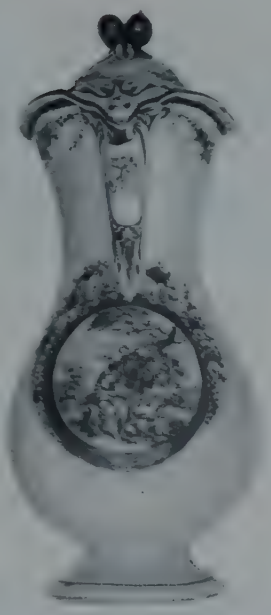


PORRINGER WITH COVER AND PLATTER, BY ROBERT
From the Arnavon Collection

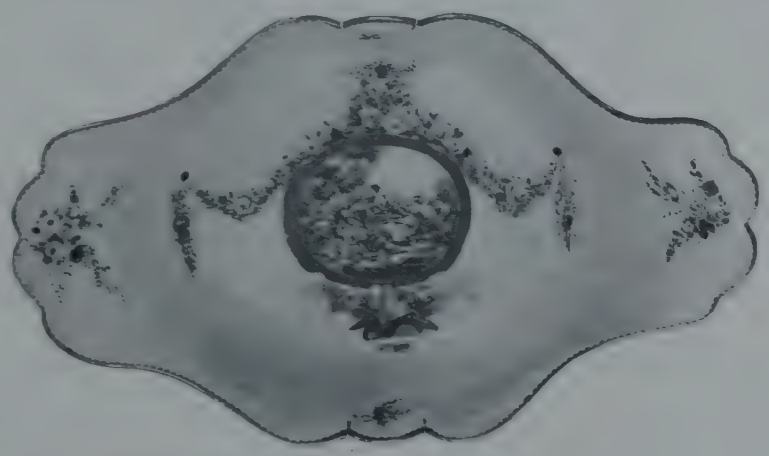
The fayences of the widow Perrin are perhaps those which are most frequently found in shops and at sales. They can be recognised by the mark VP, which is generally to be found in black, pink, violet, or brown on the reverse side. They are also frequently signed with a few parallel lines, sometimes thin, sometimes thick; but this mark is not peculiar to the widow Perrin, and can be found on the pieces by other Marseilles manufacturers. It may benefit collectors to know that the widow

Perrin's fayences have been frequently imitated. I myself have found in a shop at Versailles (a town swarming with forgeries) a very good counterfeit specimen, but on close inspection it was betrayed by its dim enamel.

Next to Savy, Perrin and Robert, who are the three most perfect ceramic workers in the history of Marseilles fayence and china, I must not forget to mention Fauchier, of whom we possess hardly any documents, but of whose work some remarkable pieces are in the Charles-Roux collection. One of these is a large Louis XV. tureen, here reproduced, which is decorated with landscape medallions, representing the approach of a harbour with shipping.



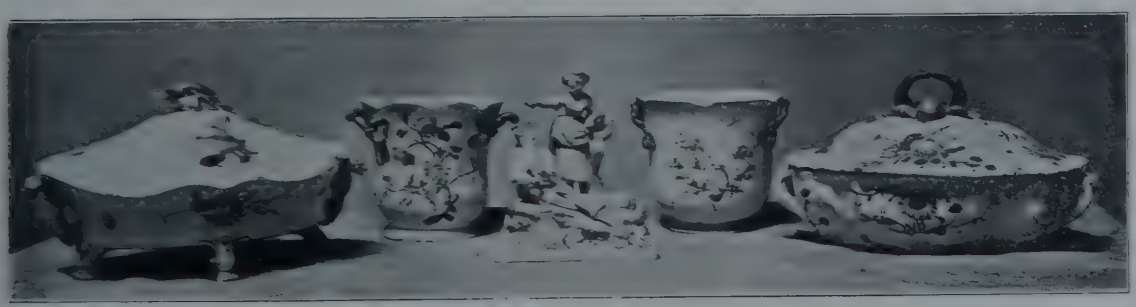
As regards J. B. Viry, he is probably a native of Moustiers. As a matter of fact a J. B. Viry is mentioned in the archives of that town under the date of February 2nd, 1706 — a fayence painter whose name can be found again in 1708. One may take it that the son of the man who bore this name settled at Marseilles. He was doubtlessly related to G. Viry, another Moustiers fayence worker, who has signed a beautiful dish after Tempesta.



WATER JUG AND BASIN, BY ROBERT
From the Arnavon Collection

Thus appear in bold lines the personalities and the work of these masters who presented Marseilles during a century with a flourishing craft, and produced so many marvellous and charming works. What may give a precise idea of the development of Marseilles ceramics in the eighteenth century, apart from all suppositions and conjectures, is a document quoted by M. Jaquemart, which tells us that in 1766 the Marseilles factories had exported to the French islands in America 105,000 *livres* of fayences. Notwithstanding the proximity of Sèvres and Rouen, Paris also valued the Marseilles productions. A decree of 1760 had even authorised Sieur Celles to sell in the capital a number of fayences, in spite of the opposition of the Parisian fayence workers' association, who were afraid of this dangerous competition.

At a moment when all the manifestations of eighteenth century art are eagerly investigated, the Marseilles fayences, which are so true to the spirit of that time, cannot fail to occupy once more the place which they took formerly in public estimation.



TWO VASES FROM THE MANUFACTORY OF VEUVE PERRIN,
DISH FROM FISH SERVICE BY ROBERT C, GROUP AND DISH ATTRIBUTED TO SAVY
From the Charles-Roux Collection

No. VIII
THE MERCHANT TAYLORS COMPANY

far as can be ascertained which has supporters, these being a unicorn and a ram; the shield has three stags "regardant" (No. x).

A very good shield is that of the *Fishmongers Company* (No. xi). It has six crosskeys on the upper portion of the shield, while the lower portion has three dolphins crowned, and four fishes, each with a crown on his nose. This probably points to St. Peter, the patron saint of fishermen, and as the fish markets of London are still controlled by the Fishmongers Company, they have every right to have fish on their shield. Only a few of the city companies keep up the old traditions in connection with trade, the Goldsmiths, the Fishmongers, and the Apothecaries being the principal ones.

No. IX—THE CLOTH-WORKERS COMPANY

The Skinners Company have an iron arms plate, and two patterns are shown in the illustration (Nos. xii and xiii), one being a much finer casting than the other. The upper portion of the shield has three crowns, and the lower portion represents ermine.

The site in Dowgate Hill, on which the Skinners Hall stands, is said to have been purchased in the time of Henry III. by the company, and this king granted them a licence in mortmain for power to hold the same with buildings thereon.

No. X
THE LEATHERSELLERS COMPANY

The *New View of London*, 1708, describes the Hall: "A noble structure, built with fine bricks, and richly furnished, the hall with right wainscot, and the great parlour with odoriferous cedar."

No. XI
THE FISHMONGERS COMPANY

The Carpenters Company uses a plate on which are three compasses and a chevron (No. xiv). The Hall, which is in London Wall, replaced a much older one, having a fine garden round it; and in the old records we find charges for seeds, etc., and mention of mulberry and other trees. The site of the garden is now entirely covered by offices.

The Tallow Chandlers Company, whose Hall adjoins that of the Skinners Company in Dowgate Hill, have a very good arms plate (No. xv). This represents three doves with olive branches, and the casting as well as the general design of the shield is one of the best in use. This Company enjoyed considerable prosperity about the year 1639, when several bye-laws were passed affecting its government, but the general employment of wax for candles tended to weaken its finances.

No. XII
THE SKINNERS COMPANY

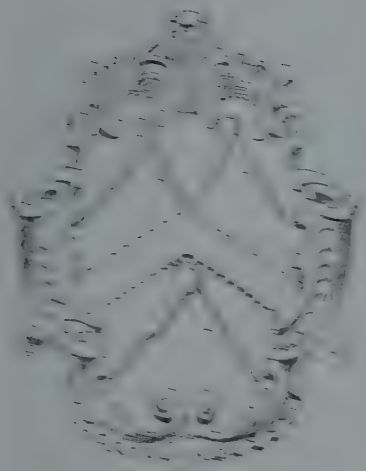
The Ironmongers Company have a somewhat curious shield, and the one represented in No. xvi is made of lead, and probably dates back some two hundred years or more.

The number 2 on the lower part of the arms plate, probably refers to a corresponding number in the *View Book*, which contained plans of the company's

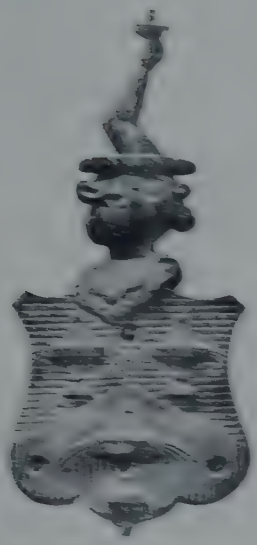
No. XIII
THE SKINNERS COMPANY

PORTRAIT OF A YOUNG GIRL. BY GREUZE

From a photograph by F. Hanfstängl
after the picture at the Berlin National Gallery



No. XVII
THE [illegible] COMPANY



No. XVIII
THE [illegible] COMPANY

No. XIX
THE [illegible] COMPANY

No. XX
THE [illegible] COMPANY

No. XXI
THE SALTERS COMPANY

property. These numbers are also seen on some of the arms plates of the Goldsmiths Company.

The *Lancaster Herald* in 1456 gave the arms of the company as "a chevron gules, set between three gads of steel, azure, on the chevron three swivelles of gold, with two lizards proper, encooped with gules on the helmet."

The Armourers and Braziers Company have a very fine plate, in which it will be seen that the arms of each company are impaled. In the prints used by the company, however, they are separate shields (No. xvii).

The Armourers, who made the iron and steel parts of the armour in the fourteenth century, were under covenant to deliver each piece, "whether bassinet, gambesson, or acton, to be lined and covered by the Linen Armourer or Taylor."

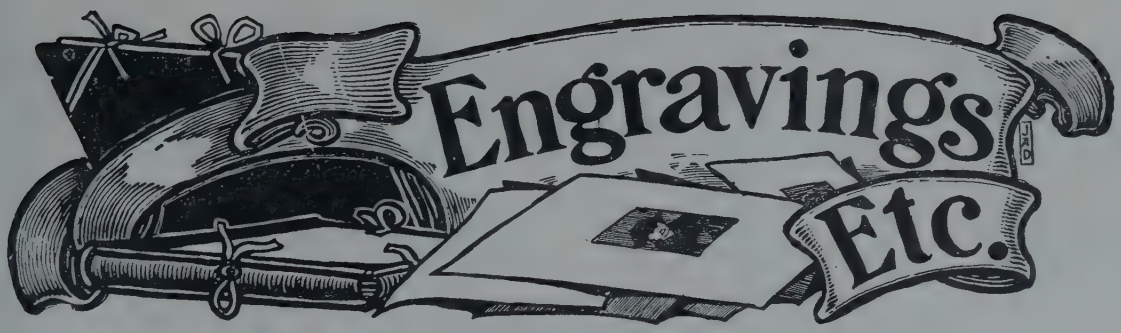
The Dyers Company also have a good arms plate. On the shield is a chevron with three bales of madder, surmounted by a crest composed of the stalks of the plant called woad, used by the early Britons for dying their bodies.

It is on record that a discussion once took place as to which was the oldest company, the disputants being three members of the Merchant Taylors, the Skinners, and the Dyers Companies. The Merchant Taylor maintained that his was the oldest, as from very early times men wore clothes. The Skinner claimed an older title, as he said that men wore skins before they wore clothes. The Dyer, however, averred that before that time men were known to have dyed their natural skins before they wore a covering of animals' skins, so that he had no doubt of the highest antiquity of his company.

The Girdlers Company, who in the time of Edward III. were called in the old records "Les Ceincturiers de notre Cŕtée de Loundres," have a good, simple shield, being three gridirons (No. xviii) and the crest, an effigy of St. Lawrence, with a gridiron in his hand. The Hall stands in Old Jewry, and was rebuilt in 1880 at a cost of £10,000. Thomas Sutton, the founder of the Charter House, was a member of the Company.

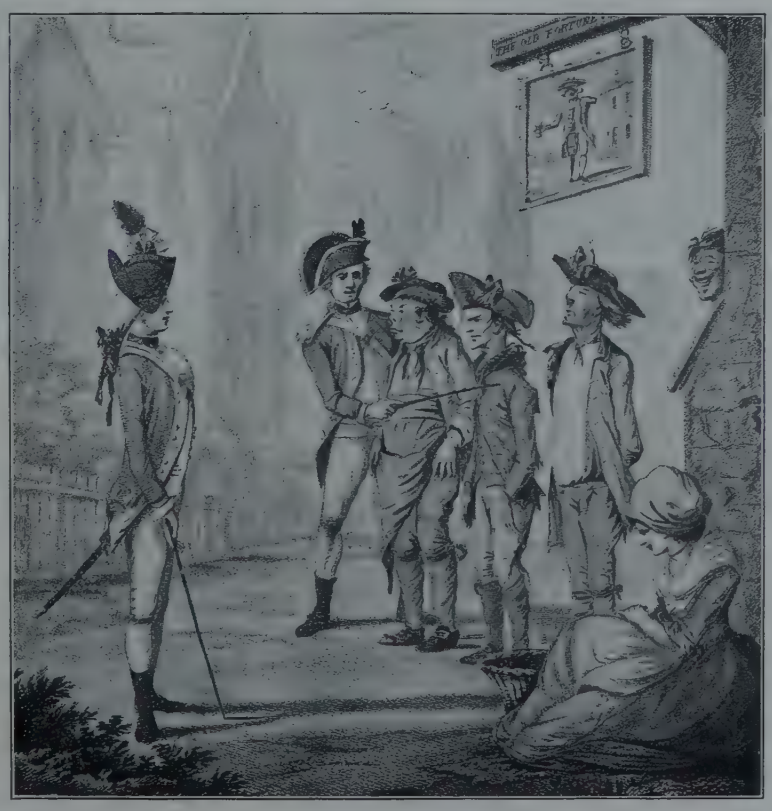
The *Salters Company* are represented in Nos. xix and xx, and the *Vintners Company* in No. xxi.

In conclusion, it may be remarked that all the Companies of any importance who possess large landed property, use some kind of shield or boundary mark, and it is to be hoped that the custom will not fall into desuetude, as this, like all other old customs, helps to form a link with the past.



HENRY BUNBURY, CARICATURIST
BY HERBERT EWART
PART I.

THE family of Bunbury had its origin in Normandy, whence, according to tradition, a younger son of the house came over to England in the train of Hugh Lupus, afterwards Earl of Chester, the Conqueror's nephew. St. Pierre was no doubt the earlier name by which the family was known, and in the time of Edward I. one member was designated as William de Boneberi, and another as Urian de St. Pierre. Later on one Henry Bunbury was knighted by Queen Elizabeth; but it was not until towards the end of the seventeenth century that a baronetcy was conferred on Thomas Bunbury by the "merry Monarch," Charles II. The grandson of this first baronet was noted for his good looks, his gaiety, and the recklessness of his conduct: indeed, he is supposed to have been the original from which the character of "Sir Harry Wildair" was drawn. "Merry Sir Harry," as he was called, married Miss Susan Hanmer, and on his death in 1732 was succeeded by his third son, Charles. He, however, died unmarried, and was in turn succeeded by his brother. Sir William Bunbury, as he now became, had been put into the church (always a safe provision in those days for impecunious younger sons), and had married one of the daughters and co-heiresses of Colonel Vere Graham. Sir William was decidedly a favourite of fortune, for besides succeeding as a fourth son to the family honours, he inherited from a maternal uncle, Sir Thomas Hanmer, the estates of Mildenhall and Great Barton in Suffolk, besides some house property in London. The issue of Sir William and Lady Bunbury's marriage was two sons and two daughters.



RECRUITS BY H. BUNBURY

It is with the younger of these two sons —Henry William Bunbury —that the present sketch has to do. His elder brother, Sir Charles Bunbury, was well known for his sporting proclivities, a constant attendant during many years at the Newmarket race-meetings, and remembered to this day as having three times won the Derby and once the race for the Oaks during his

career upon the turf. Lately the publication of the life and letters of his beautiful wife, Lady Sarah, the first love of George III., and a daughter of the second Duke of Richmond, has brought Sir Charles Bunbury into further prominence, and both he and his wife have been immortalised on canvas by Sir Joshua Reynolds—Sir Charles at the age of twenty-seven, and Lady Sarah in the zenith of her youth and beauty, sacrificing to the Graces. This latter picture

A VISIT TO THE CAMP BY H. BUNBURY

still hangs at Barton Hall, with several others of Sir Joshua Reynolds's works.

Henry William Bunbury was some years his brother's junior, and very little is known of his younger days. There can be little doubt that, his father being in easy circumstances, he was sent to make the grand tour, and it was probably during this time that many of his most characteristic sketches were made, both in Italy and France. There exists a curious caricature, representing Henry Bunbury and various of his associates in Rome, which must have been done at this time; and another early sketch of the artist by Sir Joshua Reynolds came into the possession of his grandson, the late Sir Charles Bunbury, many years after, through a German artist, Mr. Boehm. The best-known portrait of Bunbury that exists, however, is the one that represents him, pencil in hand, drawing sketches for the *Long Minuet*.

Either during his wanderings abroad or elsewhere, Henry Bunbury became on terms of intimate friendship with Charles Horneck, whose family had migrated from the Rhine provinces to England in the latter part of the seventeenth century. Horneck had two very beautiful sisters—Mary and Catherine—who appear to have mingled much in the literary and artistic society of the day. The elder of these sisters made a conquest of no less a person than Sir Joshua Reynolds, who, so runs the story, while painting Miss Mary Horneck, became so enamoured of his subject that when the picture was finished he knelt at her feet, imploring her to become his wife. The affection was not, however, reciprocated, for the elder Miss Horneck became the wife of a Welshman, General Gwyn, and lived to a green old age, retaining traces of her beauty to the last. The two sisters were

painted together and separately by Sir Joshua Reynolds, and the canvas that shows them together is now in the possession of Mr. W. W. Astor, and is one of the gems of his collection. Henry Bunbury was more fortunate as a suitor than the great artist, Sir Joshua: for at the age of twenty-one he became the husband of the second Miss Horneck, and the young couple settled down to spend the early years of their married life in a small house close to Barton Hall, where Sir Charles and Lady Sarah Bunbury were then living.

Oliver Goldsmith, an old and intimate friend of the Horneck family, was a frequent visitor to Henry and Catherine Bunbury in their rural retreat; and a charming letter addressed to the latter by Goldsmith is published among his works. There were other visitors of equal interest: Garrick, for instance, the famous actor, and Dr. Samuel Johnson, by whom a family Bible was presented to the young couple, which fact is chronicled on the fly-leaf in Henry Bunbury's own hand-writing. Besides Sir Joshua Reynolds, Mrs. Bunbury numbered Hoppner among her artistic friends, and that artist, as well as Sir Joshua, has immortalised the two beautiful Horneck sisters.

Two sons were born to Henry Bunbury during his married life, but it was on the elder of the two that he and his wife seem to have built their fondest hopes. Unfortunately, however, these hopes were doomed to disappointment, for although Charles John Bunbury showed considerable promise at Westminster, where he was the intimate friend of the poet Southey, his after life was thoroughly unsatisfactory, and his death at the Cape of Good Hope, when on his way from India, was no doubt hastened by intemperance. This was indeed a melancholy ending to the charming little boy for whom, at the age of eight, Sir Joshua Reynolds improvised fairy stories to while away the tedium of sitting for his picture, which picture, the famous *Master Bunbury*, so well known both in the original and in engravings, is one of the most charming of Sir Joshua's studies of children.

A FAMILY PIECE BY H. BUNBURY

During the time he was living in Suffolk, Henry Bunbury was prominently associated with the County Militia; and no doubt it was at this period that ideas for humorous military sketches presented themselves. *The Militia Meeting*, *Recruits*, and *The Deserter* may be mentioned among these, while a story is told in connection with another sketch that is characteristic of Bunbury's readiness with his pencil. A young private of his regiment applied for a pass in order to visit the lady of his affections. The application

having come before Mr. Bunbury, he not only signed the pass, but drew a comical sketch on the permit, representing the meeting of the amorous couple, to the great amusement of the officers to whom the pass was presented.

In 1778 political relations between England and America were very strained, in consequence of which militia camps were formed in various parts of the country. Henry Bunbury, as an officer of the Suffolk Militia, was ordered to join the camp at Coxheath. All sorts of caricatures from all sorts of pencils (most of them anonymous) satirise the military mania of that time. Naturally Bunbury was not behind the rest, and many sketches of a military character, evidently drawn by him at this time, are still in existence. To these may be added such humorous caricatures as *A Camp Scene* and a *Visit to the Camp*, both no doubt founded on scenes of which he had been an eye-witness. Bunbury's wonderful talent in making these sketches of a martial kind appears to have been recognised at the time, for an exhibition of his military drawings was organised in 1788, and was held at Somerset House. During her husband's absence in camp Mrs. Bunbury remained in lodgings in Pall Mall, where a second son, who eventually succeeded his uncle in the baronetcy, was born. Sir Joshua Reynolds was named godfather to this child, but he does not seem to have made any attempt at painting the portrait of a second *Master Bunbury* to rival the charming picture of his godson's elder brother.

A SUNDAY EVENING BY H. BUNBURY

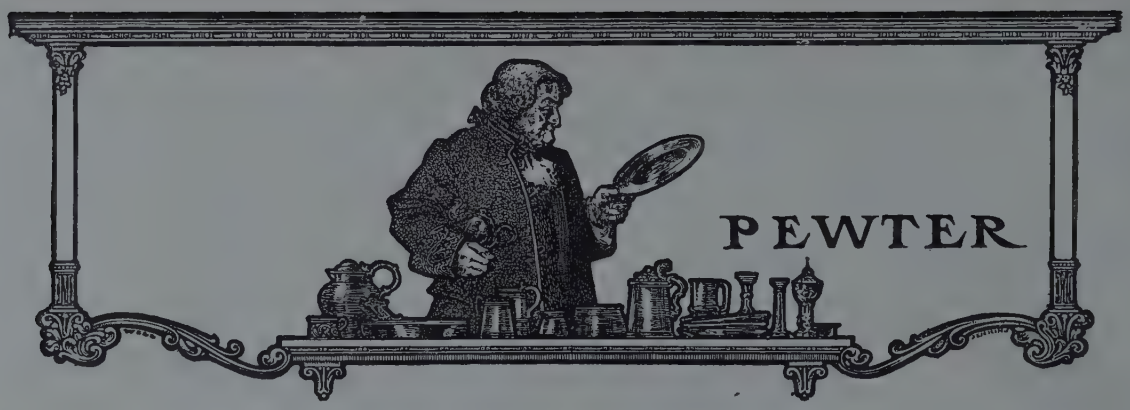
When the camp at Coxheath came to an end, it seems likely that Mr. and Mrs. Bunbury returned to live in Suffolk, and their younger son, who was practically adopted by his aunt, Mrs. Gwyn, began his education at an academy in Bury St. Edmunds. Probably Bunbury himself was constantly in and out of the quaint old country town, whence he drew, as usual, ideas for his satirical sketches. *The Country Club* is said to have been an exact reproduction of the interior of the Club at Bury St. Edmunds, where all sorts and conditions of men from the surrounding districts used to meet for dinner on market days and on other important occasions. *The Sulky Club* was probably in ironical allusion to some similar institution; while *Conversation*, with its somnolent circle of elderly people, only varied by the charming figure of one young girl, was no doubt a skit on the efforts at entertaining that were made in country towns of that date. Mr. Bunbury was almost certainly a visitor to Bath, whither all the "modish" people of that date resorted; and he also paid frequent visits to Shropshire and North Wales, where he was a welcome guest both at Aston and Wynnstay, the fine place that was then, and still is, the property of Sir Watkin Williams-Wynn. During his visits to the former place—the country seat of the Lloyds, near Oswestry—Bunbury drew his charming sketch of *The Three Graces*. The originals of this sketch are believed to have been the three Misses Shakespere, one of whom was the great grandmother of the present owner of Aston, where a large number of Bunbury's original drawings are still preserved. During his visits to

Wynnstay Bunbury's pencil was brought into requisition in designing tickets for masquerades and other social entertainments held there. The *Wynnstay Theatre Ticket*, representing a charming young lady and a harlequin beneath a spreading tree, is one of the most admired of this kind of production, and it had the additional advantage of being engraved by Bartolozzi.

Like many others gifted with the artistic temperament, Henry Bunbury was not at all careful in pecuniary matters; consequently his generosity to others, combined with carelessness as to his own affairs, brought him into a state of financial embarrassment. It was probably on this account that he and his wife left Suffolk, their son remaining under the care of his uncle and aunt, General and Mrs. Gwyn. The General had been appointed equerry to George III., and he figures in some of the humorous satires of *Peter Pindar*, published about this date. Mr. and Mrs. Bunbury at this time exchanged a country life in Suffolk for the centre of London, and in 1788 they were living in Whitehall, immediately facing where the Admiralty now stands. Henry Bunbury had been appointed aide-de-camp to the Duke of York, and consequently mixed a good deal in Court and general society. It was in this way that he became acquainted with Madame d'Arblay, who mentions him in her memoirs, and who was evidently somewhat alarmed at his reputation as a caricaturist, as well as by the satirical turn of his conversation. It seems likely that at this time Bunbury was employed in studying different phases of town life, and we see the result in such sketches as *Hyde Park*, *The Coffee House*, and *The Barber's Shop*. *Bethnal Green* was probably suggested by a visit to the outskirts of London, *Richmond Hill* was no doubt sketched during an excursion out of town; *The Man of Taste and the Man of Feeling* satirise without, it must be confessed, much refinement other typical scenes in middle life, while *A Sunday Evening* and *A Family Piece* are skits on the ways of the upper-middle classes at the end of the eighteenth century. There are also social lampoons, though these are not plentiful. One of them represents a diminutive horseman on a grey pony, in pursuit of a coach, which is just passing a sign-post "to Derby." This, undoubtedly, referred to the attachment of Lord Derby (who was very short of stature) for Miss Farren, the famous actress, to whom he was afterwards married. Some other caricatures about this time refer to the camp at Warley in Essex. Henry Bunbury's younger son had lately received a commission in the Coldstream Guards, and no doubt during the time his regiment was encamped at Warley the caricaturist paid visits to this son, and produced some of the comic scenes (such as *Warley Ho*) of which he was a witness.

(*To be continued.*)

LORD DERBY FOLLOWING MISS FARREN'S COACH BY H. BUNBURY



A COLLECTION OF ENGLISH PEWTER

BY E. W. LOW

THE true collector not only revels in that which is beautiful and rare, but he finds an added zest in the possibility of being deceived, in the difficulty of discriminating between the true and the false, in the tracing to its origin any object in his possession, or which he has a mind to acquire; in short, he values his treasures, not so much for their intrinsic worth, or even for the fictitious value fashion or fancy may have accorded them in the sale-room, as for the tangible evidence they furnish of his keenness, his untiring industry, and his triumphant instinct. That, of course, is a picture of the perfect collector, all too rare, alas, in these days, when many a private individual who looks askance at the name of "dealer," scarcely deserves to rank higher than the latter so far as his keenness for a bargain, his avowed object in "buying for a rise," are concerned. Still, the other type does exist, and he should rejoice that there are branches of the art of collecting, which, in spite of almost everything being reduced to a commercial basis, still offer ample opportunities for the indulgence of his ruling passion.

He may rest assured that if he takes to collecting pewter, no demoralising certainty with regard to value, no commonplace books of reference to which the uninitiated can turn need damp his ardour for the exploration of a very little known tract of country. Doubtless a certain amount has been written on the subject, but even the best authorities, few as they are, are fain to acknowledge how little they really do know, how scant and inadequate are the scraps of knowledge which have come to them as the result of much toil and research.

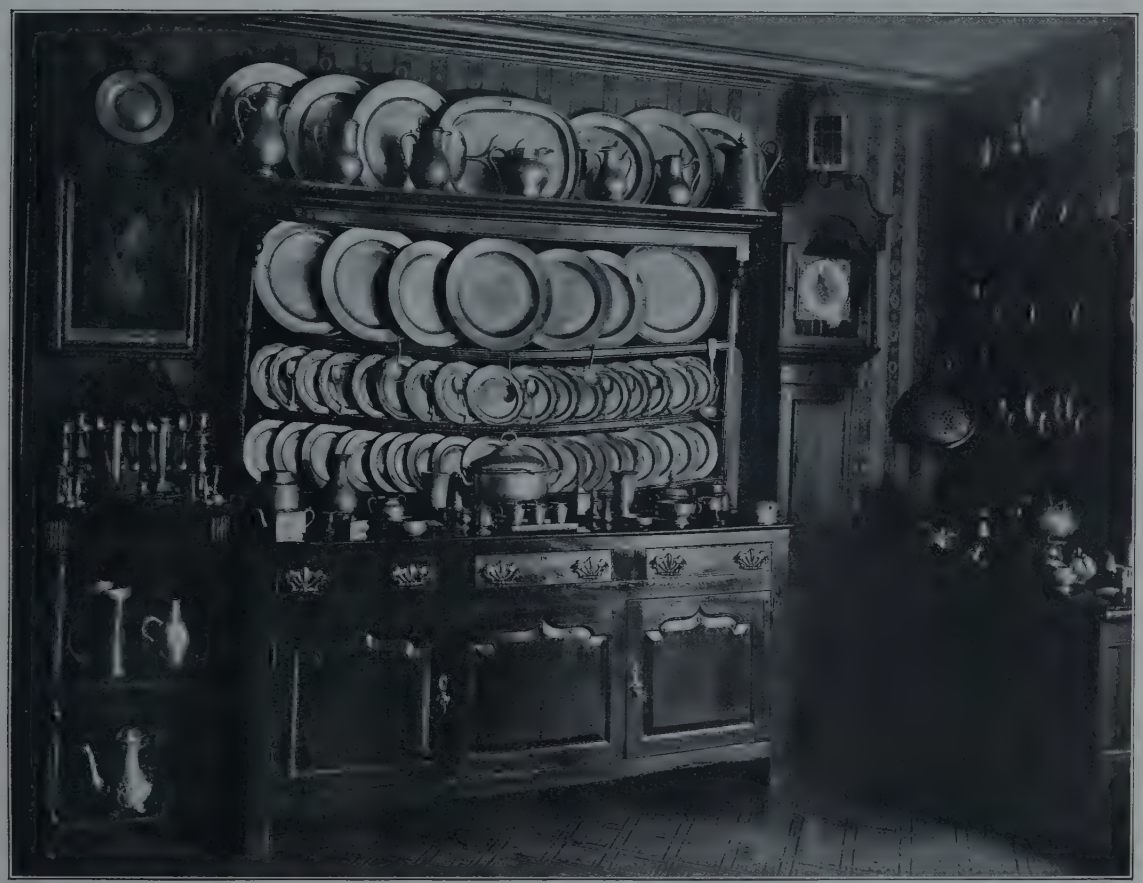
For something over seventy years the pewterer's craft has practically fallen into desuetude in England; to some extent it still flourishes on the Continent, though not perhaps in a very genuine form, the wares palmed off on the ingenuous tourist and brought home and exhibited by him with no little pride, being more often than not fashioned of a metal which a glance reveals to be spurious. But in England the sale of modern pewter made after the old manner and upon the old formulæ is confined to one or two firms, and then only as a small and trifling part of their

No. I.—COLLECTION OF PEWTER DRINKING VESSELS

businesses. The Pewterers' Company, which once upon a time was the head-centre of the craft, is but a name, and, unfortunately for the collector, the records that have been preserved are of the scantiest. Indeed, it would be more correct to say that no authentic records of the early makers and the marks used by them are in existence. The natural consequence is that such information as may be obtained towards the identification of any particular piece from private sources, is more or less apocryphal, and not to be depended upon. This and other matters relating to the craft having been dealt with at length in THE CONNOISSEUR some time back, it is not necessary to enlarge upon them here. They are only mentioned in order to show that in dealing with a collection such as the present, the individual pieces can as a rule only be approximately dated, it not being possible to associate many of the marks—where indeed they are not so worn as only to be roughly decipherable—with any known maker.

Such being the case the writer has deemed it advisable, or to be quite frank, safest, merely to refer to the collection belonging to Mr. Henry Dann, of Brixton, as "English," which the bulk of the articles undoubtedly are. Indeed, with the exception of a few, the major part of the collection bears the Crowned Rose, which is, so to speak, the hall-mark of British pewter, and when in addition to this the word "London," or in one or two cases "Shoreditch" appears, assurance is, of course, rendered doubly sure.

Mr. Dann's collection consists in all of 192 pieces, including practically every article that was manufactured in the metal. To enumerate them one by one would take up too much space; it will be sufficient to refer to the most notable specimens. Dearest perhaps to their owner's heart are a pair of large dishes, measuring 24 ins. in diameter; they are marked "Watts, London," and also "X X Superfine Hard Metal," which points to their being of fairly early origin, possibly early seventeenth century. One of the dishes has the mark cut out and a piece very deftly inserted, the repair having been effected, if one



No. II.—COLLECTION OF PEWTER ON OAK DRESSER

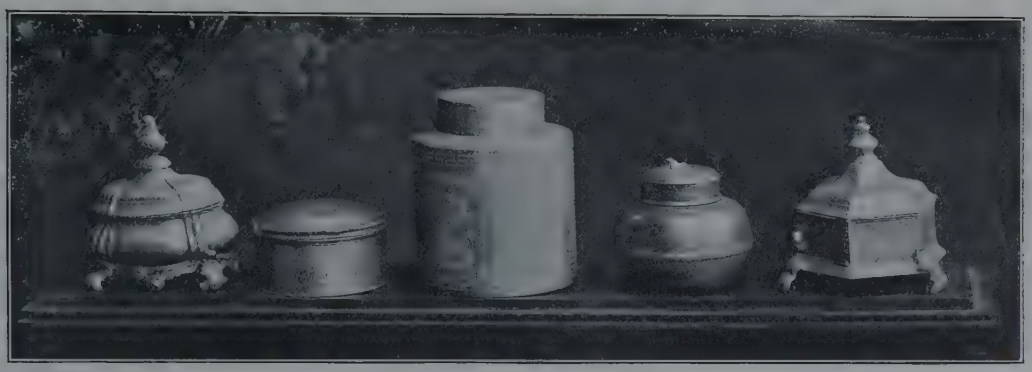
can judge by the workmanship, at a considerably later date. Large dishes such as these are exceedingly rare, and are not often to be found, except in the possession of ecclesiastic and other public bodies. The reason for this is curious; many such dishes were at one time manufactured, but that few survive is due sacrificed. Wantonly, surely, will exclaim every good collector; for what is the merely practical that it should be allowed to claim for its own ephemeral needs what ought by right to have belonged to the beautiful and ornamental for all time.

Another pair of dishes of 10 ins. in diameter—

No. III.—CORNER OF ROOM WITH PEWTER COLLECTION

to the fact that when the general use of the metal declined, such utensils were broken up or melted, and used for various useful but common-place purposes, such as mending roofs and other repairs. How many of these "old-fashioned" utensils were devoted to such base purposes can only be surmised, but from their rarity one may guess that a great number were thus

and from their depth evidently designed for vegetables—are notable, although virtually modern (1832). They have upon them a naked winged man (an angel?) and the name "J. Hironstadt," and are probably of Belgian manufacture. The pewter emanating both from Ghent and Brussels bears similar devices; on the other hand, it must not be



No. IV.—COLLECTION OF PEWTER TOBACCO JARS AND TEA CADDIES

forgotten that at one time many foreign makers settled in this country. These vegetable dishes, as we may call them, are of very fine light metal, and evidently have a goodly proportion of silver in their composition.

All Mr. Dann's pieces have been acquired in true collector's style; that is to say, he has purchased here, there, and everywhere when the opportunity occurred, and the acquisition of his treasures has lasted many years and practically taken all England for its field. Everyone knows that what collectors of such articles hanker after more than anything else are "sets" of similar articles, and such sets when purchased *en bloc* generally run to high prices. As will readily be seen from the illustrations the collection is rich in such groups, but their completeness represents patient search and careful purchase rather than the easy prodigality of the *dilettante* who buys at any price.

The group of candlesticks contains at least one of quite early date. The quaint specimen of three-cornered shape probably left the craftsman's hand while Queen Elizabeth still ruled o'er this realm. The other groups, those consisting of the inkstands, the beakers (*en passant* one may say that the modern so-called "pewter" pot in use at some public-houses is usually made of quite a different metal), the tobacco jars, and the sacramental cups, are equally fine and complete.

As a contrast to the other pieces, and more particularly to those which are characteristically English in their design and workmanship, one is struck by a Chinese pewter tea canister, the metal of which it is made being of a lightish silvery colour. The canister is chased in the most delicate and exquisite fashion imaginable, and represents a veritable model of industry, artistic perception, and unerring craftsmanship. Not absolutely unerring

No. V.—COLLECTION OF PEWTER CANDLESTICKS AND INKSTANDS

perhaps in an age of machine turned articles; one observes with no little pleasure that here and there on this canister the worker has misjudged his distance or the strength of his stroke, and has, in consequence, had to deviate by a hair's breadth from his design, or otherwise make a trifling compromise in order to carry out the remainder of his scheme.

It will be seen that the illustrations practically explain themselves, but there are one or two special points which call for notice. In the collection of drinking vessels (No. i.) the beaker on the right has engraved upon it the unmistakeable figures of William and Mary, so that there can be small margin for doubt as to the date of its origin. The flask to the left was literally "picked up," as it was rescued from the bottom of a well in Yorkshire.

The complete collection makes a brave display with the old Cromwellian dresser (a thing of beauty in itself), upon which Mr. Dann has fittingly grouped it. The "Black Jack" on the centre left hand shelf cannot be passed over without a word, although not really within the purview of the present article. Engraved upon its silver rim are these words, "James Ist, the greatest fool in Christendom 1605." This was formerly the property of Sir Harry Parkes. The oval dishes to which reference has been made will be noticed standing on the floor in the illustration showing the angle of the room in which the collection is kept. Indeed, this illustration and the one showing all the articles arranged on the dresser give a much better idea of the scope and variety of the collection than any amount of verbal description.

In the absence of really reliable and definite information which would enable one to verify the marks, any attempt to deal in detail with the pieces is bound to lead to unsatisfactory and unreliable conclusions. A glance at these two pictures will, however, convince anyone that there is little exaggeration in claiming for this collection that it is unique of its kind.

No. VI.—CRUCIFIX INCENSE TUBES
ABOUT 1600

Lady Diana Beauclerk Delin.

Engraved by F. Bartolozzi

FRANCISCO ZARCILLO SCULPTOR IN WOOD

BY DELIA HART

THE beautiful art of sculpture in wood, which, during the Middle Ages and down even to the eighteenth century, held its royal place among the arts throughout Europe, is little known or practised in our time. The Orient, familiar with all the arts, practised sculpture in wood, a fact evidenced by a figure preserved at the Bulack Museum. The figure dates back to the year 5000. Italy and Spain were always recognized as the head-centres of sculpture in wood. The Spanish school of wood sculpture, though influenced by that of Italy, preserves unmistakeably its own originality, a truth forcibly illustrated by the work of Zarcillo. The extraordinary power of expression possessed by the work of this artist was such that, it is said, nobody ever enters the presence of any of Zarcillo's groups, who does not bend the knee, if not in reverence to the sacred mysteries represented so touchingly, at least in homage to the author's genius. The Iron Duke was deeply moved upon seeing those marvellous creations, and ere he left the sacristy of the church where they are enshrined, offered one hundred thousand francs for the small figure of the angel in the Garden of Gethsemane group. The offer was refused. The Murcian loves those beautiful symbols of religion, and is intensely proud of the works of a gifted countryman, and no gold has ever had power to bear them away from Murcia. Famine and death have, owing to inundations, frequently stalked through this fair province, but not to save a few years' life would those poor people part with the symbols so exquisitely inspired that they render even death less hard to support.

ST. JOHN, THE BELOVED DISCIPLE
BY FRANCISCO ZARCILLO

The son of an Italian wood sculptor who had married and settled in Spain, Francisco was born in 1707 in Murcia. From childhood Zarcillo evinced a passionate devotion to his father's art, and received from this parent the first and only lessons in sculpture; some drawing lessons given him by the artist vicar of the parish supplemented this training.

The death of his father, ere our artist had completed his twentieth year, put a full stop to further instruction, and to Zarcillo was bequeathed the care of his widowed mother and six younger children, to work for the subsistence of whom became now the first object in the artist's life. Bravely and cheerfully

was the bitter poverty of this first period borne by Francisco, but the cramped hand and the dimmed eye at times told of the struggle, vanquished by a genius that had well nigh succumbed. The dream of Zarcillo *aîné* had been to be enabled to send his son to Rome. The same dream thrilled the heart of our artist in his early youth, but duty forbade such hope from the hour of his father's death. A royal compensation was bestowed by fame, and Zarcillo never missed the teaching of Rome's great masters. Inspirations from above were showered on our gentle sculptor, who seems to have carried in his brain and chisel the divine art of his forefathers. From the year 1730, in which period came forth his first masterpieces, fame pursued Zarcillo, despite his desire to live unnoticed. Among other evidences there came a call to Madrid, despatched by the King, who wished to confer upon Zarcillo the lucrative appointment of director to the Palace decorative work just commenced, which took in the monarchs of Spain up to that date—statues, by the way, now adorning the "Plaza de Oriente," in front of the Royal Palace of Madrid, and adding grace to the view from the balcony from which these lines are penned.

ST. PETER CUTTING OFF THE EAR OF MALCHUS
BY FRANCISCO ZARCILLO

Zarcillo, who "put not his faith in princes," politely declined the honour offered him. In that period were assembled at Madrid famous artists from every country on the continent, employed in decorating the interior of this magnificent royal residence, unrivalled to-day in Europe.

Zarcillo worshipped at Nature's shrine, obtaining his greatest works from models chosen by his greater charity—the foot-sore or tramp, the starving, the despised of civilization, and from beneath those rags and this squalor came forth a perfection of anatomy, and a realistic beauty unattainable among sybarites. The agony of human suffering may only be understood by near contact, a fact comprehended by Zarcillo, who had himself suffered. Spanish artists in wood have always been realistic, but the realism of Zarcillo begins and ends in that mysticism which stirs the human heart and excites without effort the best feelings of our nature, and in the power which encloses within a few inches of wood—the infinite.

Into the statues from the wood-chisel of Zarcillo enters yet another charm—that of colour introduced by a process known to Spain in other times, called Estofado. The colours were prepared by methods special to this once independent art, and required extraordinary patience and delicacy of hue applied upon or over a slight "couche" of the most delicate stucco. The late Lord Leighton was an enthusiastic admirer of Spanish wood sculpture thus tinted. This inlaying of colour has no kindred with mere wood painting as we know it; it is unhappily a lost art.

Masterpieces of Zarcillo's genius are those *Stations of the Cross*, known in Spain as *Los Pasos*, which are taken in procession through the town of Murcia annually in Holy Week, and borne upon the shoulders of the people, who esteem it as high honour to be singled out for this duty, albeit it entails six or seven hours' incessant marching under a broiling sun and enormous weight.

Twenty-nine men are required to carry each group, or "Paso," the entire population joining in this impressive funeral service marching as one man to the measured sound of Spanish tambours.

The finest, perhaps, of the works executed by Zarcillo in this series are *The Last Supper*, *The Agony in the Garden*, *The betrayal by Judas*, and the "*Nazarene*." The angel in Gethsemane shows to Jesus the bitter chalice which appears through the branches of a palm tree; three apostles lie asleep at the foot of the tree. In a group of five figures,

THE ANGEL IN THE GARDEN OF GETHSEMANE
BY FRANCISCO ZARCILLO

THE NAZARENE
BY FRANCISCO ZARCILLO

in which that of Judas advances to betray his Lord and Master, Zarcillo is supreme—the figure of the betrayed Christ appears to recoil from the repulsive contact, and in the countenance is interpreted resignation, grief, and horror. The contrast between the two figures must be seen in the original, description falls flat. *Jesus Nazareno*, a group of five figures, is a pearl in execution, and in the helpless expression of the figure falling under the weight of the cross, each sinew swollen, the nerves quivering, the anatomy perfect.

Pure and simple is the style of Zarcillo, truthful to nature, eloquent in expression, one great gift crowning his work of sculptor—his figures are not dead figures, they live, move, and speak. Zarcillo lived to the age of 72, dying, as he had lived, among his Murcian friends. They buried him in the ancient convent of the Capuchins, in Murcia, a convent he had beautified with his works. Holy Week at Murcia is high festival, and then is the moment for "connoisseurs" to see Zarcillo in his works.

THE FLAGELLATION
BY FRANCISCO ZARCILLO

ALENÇON AND ARGENTAN LACE
PART II
BY M. JOURDAIN

THE new manufactures had the advantage of high-handed protection on the part of the government. On November 17, 1667, appears a fresh prohibition of the selling or wearing of passements, lace, and other works in thread of Venice, Genoa, and other foreign countries; and on March 17, 1668, *Iteratires*—prohibitions—to wear these as injurious to a manufacture of point which gives subsistence to a number of persons in this kingdom.

In 1670, an Englishman travelling in France notices the efforts of the French government to protect the Points de France. "They are so set (he writes) in this country upon maintaining their own manufactures that only two days ago there was publicly burnt by the hangman a hundred thousand crowns worth of Point de Venise, Flanders lace, and other foreign commodities that are forbid." * Later, in 1680, it is stated in *Britannia Larguens*, a discourse upon trade, that "the laces commonly called Points de Venise now come mostly from France, and amount to a vast sum yearly." In 1687 the fourth Earl of Manchester † writes from Venice of the excessive dearness of the point made there, but is confident either at Paris or England one may have it as cheape, and better patterns." †

Colbert's scheme was thus crowned with success. Boileau, in his *Epistle to Louis XIV.*, alludes to the disappointment of Flanders and Italy, robbed of their golden revenues from France:

> "Nos voisins frustrés de ces tributs serviles
> Que payait à leur art le luxe de nos villes."

And the Venetian Senate, according to Yriate, regarded this emigration of workers to France as a crime against the State, which they wished to obviate by the following decree:—

"If any artist or handicraftsman practises his art in any foreign land, to the detriment of the Republic, orders to return will be sent him; if he disobeys them, his nearest kin will be put in prison, in order that through his interest in their welfare his obedience may be compelled. If he comes back, his past offence will be condoned, and employment for him will be found in Venice, but if, notwithstanding the imprisonment of his nearest of kin, he obstinately decides to continue living abroad, an emissary will be commissioned to kill him, and his next of kin will only be liberated after his death."

It is probable that the Italian style continued in vogue for some time after the introduction of the Points de France into Alençon, and Colbert himself is depicted in a cravat of Italian design. It must be borne in mind that the *réseau* ground was made at Venice, as well as the pearled *bride*, and there is a distinct resemblance between the old Burano point and Alençon. As Mrs. Palliser writes, we have reason to believe that "much of the soi-disant Venice points are the produce of this infant manufacture." In 1677 the *Mercure* announces: "They make now many points de France without grounds, and 'picots en campannes' to all the fine handkerchiefs. We have seen some with little flowers over the large, which may be styled 'flying flowers,' being only attached to the centre." In 1678 it says, "The flowers, which are in higher relief in the centre and lower at the edges, are united by small stalks and flowers, which keep them in their places, instead of *brides*. The manner of disposing the branches, called 'ordonnances,' is of two kinds: the one a twirling stalk, which throws out flowers; the other is regular—a centre flower, throwing out regular branches on each side." "What can these be but Venice patterns? The flower upon flower, like 'fleurs volantes,' exactly answers to that point in high relief, vulgarly styled by the lace-makers, caterpillar point."

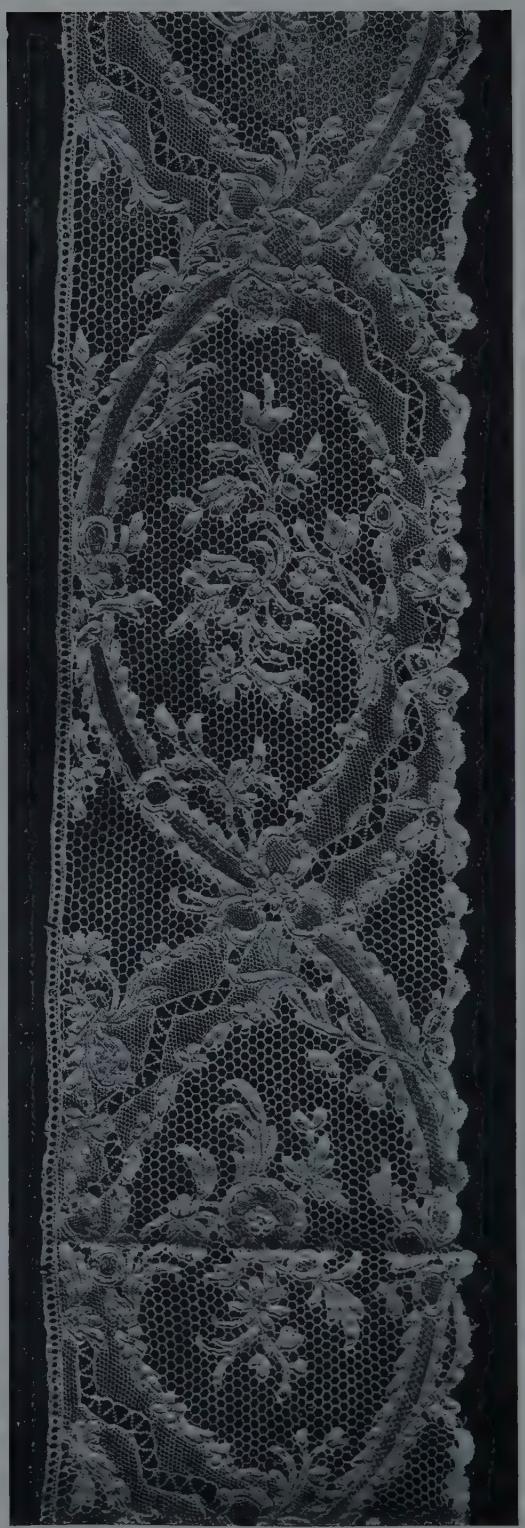
---

* R. Montagu to Lord Arlington: MSS. of the Duke of Buccleuch, vol. i., *Hist. MSS. Comm.*

† MSS. of J. Eliot Hodgkin, Esq., *Hist. MSS. Comm.*, 15th Report, Appendix, Part II.

Point d'Alençon is made entirely by hand, with the needle upon a parchment pattern, in small pieces which are assigned to different workwomen, and afterwards joined by invisible seams, following as much as possible the outlines of the pattern. There were in 1705 ten processes, including the design—*le dessin*, *le picage*, *la trace*, *les fonds*, *la dentelure*, or *bride à picots*, *la brode*, *l'enlevage*, *l'éboulage*, *le régalage*, and *l'assemblage*, each of which is carried out by a special workwoman. Sometimes the number of processes amounts to twenty or twenty-two. The design, engraved on a copper plate, is printed off upon small numbered segments of parchment ten inches long. Green parchment has been in use since 1769, at least, at which date it is mentioned in an inventory of the goods of Simon Geslin.* The green shows up any faults in the work more clearly than the natural-coloured parchment. "The pattern is next pricked upon the parchment, which is stitched to a piece of very coarse linen folded double. The outline of the pattern is then formed by two flat threads, which are guided along the edge by the thumb of the left hand, and fixed by minute stitching passed with another thread and needle through the holes of the parchment. When the outline is finished the work is given over to the *réseleuse* to make the ground," either the hexagonal *bride* ground or the delicate *réseau*, or a third variety of grounding, which consists of button-hole stitched skeleton hexagons, within each of which is worked a small solid hexagon connected with the surrounding figure by means of six little tyes or *brides*. Lace with this variety of ground has been called Argentilla. In making the flowers of Alençon point, the lace-maker "works the button-hole stitch from left to right, and when arrived at the end of the flower, the thread is thrown back from the point of departure, and she works again from left to right over the thread. This gives a closeness and evenness to the work unequalled on any other point." After the different modes are completed, the threads which connect the lace and parchment are severed by a razor passed between the coarse folded linen that backs the parchment, and the various ten-inch sections of the lace are delicately and invisibly united. When finished, a steel instrument, the aficot, polishes the flower; in earlier times, a lobster's claw or a wolf's tooth was used for the same purpose.

Point d'Alençon is the only lace in which horse-hair is introduced along the edge to strengthen the cordonnet. It is related of a collar made at Venice for Louis XIV. that the lace-workers being unsuccessful in finding sufficiently fine horsehair, employed some of their own hair instead, in order to secure



POINT D'ALENÇON EIGHTEENTH CENTURY PERIOD, LOUIS XV., SHOWING IN COMBINATION THE ALENÇON RÉSEAU AND THE ARGENTAN HEXAGONAL BRIDES WIDTH, 3½ INCHES

* April 13th, 1769.

that marvellous delicacy of work which they aimed at producing. This lace cost two hundred and fifty golden écus (about £60).

The *Dictionnaire du Citoyen* in 1761 disapproves of this introduction of horsehair, and declares the cordonnet thickens when put into water, and that the horsehair edge also draws up the ground and makes the lace rigid and heavy.

The manufacture of Alençon has been subject to many vicissitudes; it was almost extinct, when Napoleon revived it by his "golden patronage," but it again fell with the Empire. So low had it fallen, that in 1831 there were only between two and three hundred lace-workers. A fresh attempt was made in 1840 to revive the art, and assemble the two hundred aged women—all the lace-makers remaining at Alençon—but the difficulties of the revival were great. The new workers drawn from other lace-making districts, already taught the grounds peculiar to other laces, would not master the art of making the pure Alençon *réseau*. As the Alençon makers say, "Elles bâtardisent les fonds."

The designs of Alençon point under Louis XIV. are flowing and undulatory, ornamented with fillets, garlands, "cornes d'abondance," pouring forth sheaves of flowers. Under Louis XV. the same taste prevails, and the designs are marked by flowers, capriciously wreathed and intertwined, scarcely begun, never ending, "into which are introduced haphazard patterns of a finer ground, much as the medallions of Boucher or Vanloo were inserted in the gilded panellings of a room, the whole wreathed and garlanded like the decoration of a theatre."

POINT D'ALENÇON BORDER
PERIOD, LOUIS XV. (EARLY)

Towards the end of the reign, and during the reign of Louis XVI., a change came over the national taste. There is no more of the elegance and conventional grandeur of the earlier style; the flowery designs give way to somewhat angular and bizarre arrangements of conventional garlands and small flowers. With Louis XVI. began the ground *semé* with *pois*, *fleurons*, *larmes*, *rosettes*, which toward the end of the century entirely supplant design, and continue in favour during the Republic and the First Empire.

In Argentan, whose points long rivalled Alençon, a *bureau* for Points de France was established at the same time as the *bureau* at Alençon, also under the direction of Madame Raffy, who writes to the "Grand Colbert" to thank him for an "arrêt," published at Argentan to the sound of a trumpet, that the lace-makers of the little town are to work exclusively for the "bureau de la manufacture royale."

Point d'Argentan has been thought to be especially distinguished by its hexagonally arranged *brides*, but this has also been noticed as a peculiarity of certain Venetian point laces. The Argentan *bride*-ground is a large six-sided mesh, worked over with the *point noué*, or buttonhole stitch. Each side of

ALENÇON LOUIS XV. (LATE) *Photo by A. Dryden*

the hexagon is about one-tenth of an inch. An idea of the minuteness of the work can be formed from the fact that one side of the hexagon would be overcast with some nine or ten button-hole stitches. The ground was therefore exceptionally strong. So little is the beautiful workmanship of this ground known or understood, that (writes Mrs. Palliser) "I have seen priceless flowers of Argentan relentlessly cut out and transferred to bobbin net to get rid of the ugly old coarse ground."

"At the present time it is usual to consider Point d'Alençon as a lace with a fine *réseau*, the work of which is hexagonal in form, with the flower or ornament worked in fine point stitches, closely resembling the gimp or ornament on the *Point de Venise à réseau*, and outlined by a cordonnet of the finest button-hole stitches, worked over a horse-hair or threads, while Point d'Argentan is a lace with a similar work as regards flower, ornament, and cordonnet, but with a hexagonal *bride*-ground, each *bride* of the hexagon being covered by the finest button-hole stitchings." *

With a view of shewing the intimate connection which existed between Argentan and Alençon, Mr. Dupont states that Argentan was a branch factory or *succursale* of Alençon; that Argentan is in almost all respects the same as Alençon work. "Les trois sortes de brides comme champ sont executées dans ces deux fabriques (writes Madame Despierres), et les points (d'Alençon et d'Argentan) ont été et sont encore faits par les mêmes procédés de fabrication et avec les mêmes matières textiles." The two towns, separated by some ten miles, had communications as frequent as those which passed between Alençon and the little village of Vimontier, eighteen miles distant, where one workman in particular produced what is known as the true Alençon lace. If a work were made at Argentan, it was called Argentan; if at Alençon, Alençon; though both might have been produced from the same designs.

In 1701, the manufacture was decayed and extinct, when it was revived by a merchant mercer at Paris, one Sieur Mathieu Guyard, who claimed that "himself and his ancestors had for more than one hundred and twenty years been occupied in fabricating black silk and white thread lace in the environs of Paris. He applies for permission in 1708 to employ six hundred lace-workers and re-establish the Argentan fabric, and begs to have the royal arms over his door and to be exempted from lodging soldiery.

Guyard's children succeeded him, and his draughtsman and engraver, Montulay, was replaced in 1715 by Jacques, who, in his turn was succeeded by his daughter, who took as her partner one Sieur de La Leu. In 1744, on the occasion of the marriage of the Dauphin, Guyard's factory broke into open war with a rival house, whose factor, du Ponchel, asserted that Mademoiselle James enticed away his workmen; and claimed protection on the ground that he worked for the King and court.

"But, on the other side," writes de La Leu, to the intendant on the behalf of Mademoiselle James, "It is I that supply the 'Chambre du Roi' for this year, by order of the Duc de Richelieu. I, too, have the honour of furnishing the 'Garderobe du Roi,'

* A. S. Cole, *Cantor Lectures on the Art of Lace-making.*

by order of the grand master, the Duc de la Rochefoucault. Besides which, I furnish the King and Queen of Spain, and, at the present moment am supplying lace for the marriage of the Dauphin." Du Ponchel rejoins, that he had to execute two "toilettes et leurs suites, nombre de bourgognes et leurs suites" for the Queen, and also a cravat, all to be worn on the same occasion.

Du Ponchel appears to have had the better interest with the controller-general; for the quarrel ended in a prohibition to the other manufacturers to molest the women working for Du Ponchel, though the Maison Guyard asked for reciprocity, and maintained that their opponents had suborned and carried off more than a hundred of their hands.*

De La Leu, who, by virtue of an ordinance, had set up a manufacture on his own account, applies in 1745 to have 200 workwomen at Argentan, and 200 at Carrovges, delivered over to his factor in order that he may execute works ordered for the King and the Dauphin for the approaching fêtes of Christmas. This time the magistrate resists. "I have been forced to admit," he writes to the intendant, "that the workwomen cannot be transferred by force. We had an example when the layette of the Dauphin was being made. You then gave me the order to furnish a certain number of women who worked at these points to the late Sieur de Montulay. A detachment of girls and women came to my house, with a female captain *(capitaine femelle)* at their head, and all with one accord declared that if forced to work, they would make nothing but cobbling *(bousillage)*. Partly by threats and partly by entreaty I succeeded in compelling about a dozen to go, but the Sieur de Montulay was obliged to discharge them the next day.* I am, therefore, of opinion that the only way is for M. de La Leu to endeavour to get some of the workwomen to suborn others to work for him under the promise of higher wages than they can earn elsewhere . . . and I have promised him that, in case any appeal is made to me, I shall answer that things must be so, as the work is doing for the king."

Forty years later, Argentan is still very flourishing, and Arthur Young† estimates the annual value of its point at 500,000 livres. From these data, we may conclude that the reigns of Louis XV. and XVI. were the periods when Point d'Argentan was at the height of its fame and prosperity. The industry died out in the storm and stress of the Revolutionary period, but though temporarily re-established in 1708, Point d'Argentan died out in 1810.§

* Mrs. Palliser, *History of Lace.*

* November 12, 1745.
† In 1788.
§ It has been revived again with some success by MM. Lefébure, 1874.

ALENÇON PERIOD, LOUIS XVI. (WIDTH, $3\frac{1}{2}$ INCHES) *Photo by A. Dryden*

Miscellaneous

RECENT LITERATURE ON SIENA

BY LOUISE M. RICHTER

SIENA, merged until recently in comparative mystery—which was, perhaps, not the least of her attractions—has of late been brought to the front rank among Italian cities by numerous writers, all endeavouring to comment on her history and to extol her Gothic architecture, her sculpture, her painting, and her famous Cathedral pavement.*

Quite lately two more books have been published almost simultaneously: One, a *Story of Siena and San Gemignano*, by Mr. Edmund Gardner; the other, a *History of Siena*, by Prof. Douglas.

Mr. Gardner's book, partly illustrated by the charming drawings of the late Miss Helen M. James, appears in Dent's well-known historic town series, and is intended, according to the author's own preface, as a guide-book. In most cases the author adheres to the statements of former writers and abstains from long independent art criticisms. The fact that Prof. Douglas in his well-illustrated and rather bulky volume was not in any way restricted to space, but could enlarge freely on everything he wished to say, has not altogether proved an advantage. Not satisfied with bringing forward most elaborately his own opinions, he makes, generally, a special point of bringing to the bar the authors he has consulted. This is less evident in the historical portion—by far the better half of the book—where the author has very wisely availed himself of the advantages that previous works† offered him, whereby he was enabled to enliven, with much local colour, his descriptions of Sienese public and private life.

But there is no doubt that Prof. Douglas becomes distinctly hostile as soon as he enters the precincts of art. Here also we find throughout a somewhat too hasty jumping at conclusions on much disputed points, without corresponding tangible proofs. For instance, Prof. Douglas simply states *his belief* that the well-known drawings at the Uffizi and at Perugia, attributed to Pinturicchio by no less an authority than Morelli himself, are by Raphael. At a time when art criticisms seem to drift too easily into

* R. H. Hobart Cust, *Pavement Masters of Siena.*

† W. Heywood, Prof. Zdekauer.

HEROD'S FEAST
A relief, by Donatello, on the Font of the Church of S. Giovanni, Siena

undefined territories, where there are more exponents than students, startling statements such as this, viz., that "Fra Bartolommeo was the greatest follower of Michelangelo," or, that "Sodoma painted his *Adoration of the Magi* in San Agostino as late as 1535," must be accepted with utmost reserve. In this last case, a comparison between the *Assumption of the Virgin*, at San Bernardino, also known to have been painted as the above-mentioned *Adoration* about 1518, and the *Coronation* executed for the same fraternity in 1532, shows us that, without entering to the discussions which exist, that these authors are right who maintain that the *Adoration* should be included amongst the artist's best and earliest works. Here we must also protest against Prof. Douglas's [illegible] "Matteo Balducci" was an associate of Sodoma three years before he began the frescoes at San Bernardino." The name of the [illegible] who worked under Sodoma was "Matteo di Guiliano di Lorenzo Balducci," and should not be confounded with "Matteo Balducci," who was a follower of Pinturicchio.

INTERIOR OF THE CATHEDRAL OF SIENA

In his chapter on Sienese sculpture it is satisfactory to see that Prof. Douglas adheres to the view of those who consider that the façade of the Cathedral at Orvieto was *mainly* the work of the great Lorenzo Maitani and his followers. This theory, generally upheld hitherto, but repudiated lately by Mr. M. Reymond,* has, no doubt, gained again considerable ground, since it has been clearly proved† that the Orvieto façade is by some decades older than that of the Cathedral of Siena. Prof. Douglas goes, however, too far in stating that Andrea Pisano, who was chief architect at Orvieto between 1347-1349, had *no share whatever* in the works of this façade, when, on the contrary, in some parts *his influence* is clearly to be discerned.

Whilst Mr. Gardner gives a fuller account of the structural buildings in Siena, Prof. Douglas describes more elaborately the architecture of the Duomo. Referring to Malavolti, a Sienese historian of the time of the Renaissance, whose statements in this case are by no means reliable, Prof. Douglas, as most writers on Siena hitherto, opines that the building of the Siena Cathedral, such as it now stands, was begun as late as 1245, and that at that time a new cathedral was built on the site of the demolished old one. I have tried to prove elsewhere the untenableness of this theory, for in that case the Siena Cathedral would be a creation of the Cistercian monks, as, for instance, the church of Fossanova and Casamari or as San Galgano, *which it is certainly not*. There is, in fact, no direct evidence

* Sculpture Florentine.

† L. M. Richter, Siena Seemann.

to prove—the presumption, indeed, is quite the reverse—that the *old* Cathedral, which has been dedicated in the twelfth century by the Sienese Pope Alexander III., was ever demolished in its entirety. Mr. Charles Herbert Moore, one of our greatest authorities on Gothic architecture, in naming the Cathedral of Siena as the first in date amongst the more important Gothic buildings in Italy, even goes so far as to say that in the interior it exhibits no more advanced Gothic character than the naves of Ambrogio of Milan and of San Michele of Pavia, both supposed to have been built two hundred years earlier! This surely gives us strong reason to believe that at Siena, as also was the case with other Cathedrals throughout Italy, the original church, much rather than being demolished, underwent a gradual process of modification and alteration, and that the early Gothic elements, so clearly perceptible in the interior, must have been engrafted upon the older structure.

In conclusion, we must still mention a chapter on Sienese Majolica, introduced by Prof. Douglas at the end of his very interesting book, which will not fail to attract many readers. Using as his foundation material already published by him, he dwells at greater length and with additional facts on the history of the art and school of pottery in Siena, which seems as early as the thirteenth century to have been a subject for legislation.

It is, however, not for the first time that we hear of Sienese ceramics. Mr. C. Drury E. Fortnum in his admirable treatise on the glazed and enamelled earthenware of Italy, 1896, already makes particular mention of Benedetto da Siena and his plate in the Victoria and Albert Museum.

Besides this remarkable piece at South Kensington there are two more plates of Siena ware in the British Museum which seem to have escaped Prof. Douglas' notice and which might be ranked amongst the most excellent productions of the potter's skill in Italy during the earlier years of the sixteenth century. One, of which we give here a reproduction, represents in the central medallion, Pan playing on his pipes with two kneeling figures beside him holding shields that bear the arms of the Petrucci family, with border of arabesques after G. da Udine, 16¼ in. in diameter. The other, perhaps more delicate in execution, shows us Mucius Scævola, surrounded by King Porsenna and his companions, thrusting his hand into the fire. These plates may, no doubt, be brought in connection with Maestro Benedetto himself.

A PLATE OF SIENA WARE AT THE BRITISH MUSEUM.

BY EDWARD J. NANKIVELL

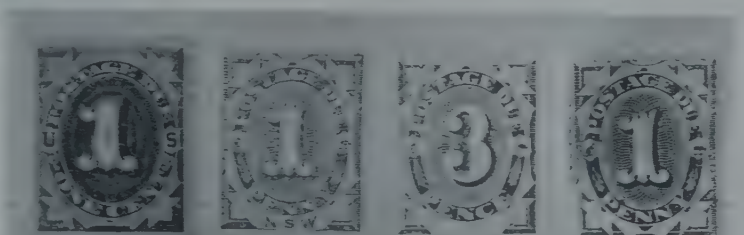
Philatelic Society of London

The Philatelic Society of London, the premier Society, as it is deservedly called, seems to have mapped out for itself in this near future very heavy responsibilities, for, in addition to other work which it has in hand, it has recently undertaken to publish a very costly, elaborate, comprehensive and up-to-date history of the postal issues of the Australian Colonies and New Zealand. The cost of this work is expected to reach the value of over £1000. If one adds this to the other extensive works in progress, and then examines the last published balance-sheet of the Society, one must be impressed that it is travelling rapidly beyond its means. That is embarking, it follows, on unnecessary work at one and the same moment to say, "On the contrary, all philatelists are looking forward with pleasurable anticipation to the final results." But in the meantime who is to undertake the burden of these enormous preliminary expenses? We profess we do not gather from the balance-sheet of the Society that it is going to face the music without some very special effort. The comparatively small subscriptions and the splendid work which it has done in the past, and the still greater work which it has undoubtedly mapped out for itself in the future, deserve and should command the support of every earnest philatelist in the country. Yet, despite the small subscription, and the work it has done, and is doing, its membership falls considerably short of 500. It should be nearer a thousand, and no doubt it would be if the Society were not as averse to blowing its own trumpet as it has ever been. In the past the members have had the value of their subscriptions returned to them in costly works, or free copies of which their subscription entitles them. British philatelists have good reason to congratulate themselves on the fact that the fifty years' jubilee record of the Philatelic Society of London, One would have thought that association with a Royal President in the Prince of Wales, and its roll of eminent specialists, would have attracted more English philatelists readily to the name. At all events we trust this note will serve to open the eyes of not a few philatelists to the desirability of backing up the Society in every possible way, and without delay.

Australian Commonwealth First Issue

What must be regarded as the first postal issue of the Australian Commonwealth is of the Postage Due class. It is intended that as the postal revenues of the various States of the new Commonwealth are practically controlled by the one new authority, all postage stamps are now Commonwealth issues. If that dictum were to be accepted, it would play havoc with our catalogue arrangements, for most of the stamps of the separate States are still in issue, and the same stamp would, therefore, serve two masters, and be both a separate State issue and a Commonwealth issue.

But philatelists will probably agree to class as Commonwealth issues only those stamps which are common to all. And, as yet, the Postage Due series now current is the only issue that is common to all.



The evolution of this Postage Due Commonwealth stamp is exceptionally interesting. The genesis of the design has to be sought for in the United States. So far back as 1879 the great Republic started a Postage Due series, and the design then adopted was type 1 in our illustrations. Some eleven years afterwards the Postal Authorities of New South Wales found they also needed a Postage Due series, and their designers copied that of the United States, simply replacing the initials "U.S." at the sides with a kangaroo and an emu, and making room for the initials "N.S.W." at the foot (type 2, otherwise the design was an absolute copy.

Then when the Commonwealth was an accomplished fact an alteration was called for to suit the altered circumstances. The initials "N.S.W." were deleted, and we have a full-blown Commonwealth first issue in

type 3. We cannot say for certain that it is in full use in all the States of the Commonwealth, but that it is common to more than one State is attested by copies which have been received by collectors here.

Already an interesting variety has been made by the engravers. At first, when the initials "N.S.W." were deleted, the space from which they were erased was left as a white patch. This unsightly white patch has since been filled in with an ornamentation to accord with the top of the design (type 4). Stamps of the first or white patch variety are said to be very scarce, especially of the 8d. and 5s. of the series.

When Australia sends us her Commonwealth issue it is to be hoped that we may be able to congratulate her upon the possession of designers and engravers of sufficient merit and originality to render them independent of the humiliating necessity of making childish copies of the design of foreign countries. It is said that five years must elapse from the foundation of the Commonwealth before the series of postage stamps common to all can be introduced. This interregnum may well be employed in maturing a series of creditable local design and workmanship.

New Zealand Experiments

SOME five years ago Messrs. Waterlow engraved for the Colony of New Zealand a very fine new series of postage stamps, all more or less suggestive of local scenery. The first supply of stamps from the new plates was printed by the engravers in their very best style, and sent out to the colony with the plates. A skilled workman was also sent out to initiate the local printers into the art of printing from steel plates. The local printers have ever since been experimenting in all manner of ways in their endeavour to get engravers' results from the plates. Papers from no less than three mills have been tried, one after the other, and two gauges of perforation. The latest news to hand is that a laid paper instead of wove is now being tried.

Already the varieties through which the Waterlow designs have run is mounting up into a really formidable list. First came the Waterlow printing, then a no watermark, perf. 11 issue, then changes of paper, then the work of a new machine perf. 14 with its compounds with the old machine perf. 11; then a new watermark N.Z. and star, and now we are apparently to have a laid paper series.

Truly, the specialist who confines his attention to New Zealand recent issues alone will find it no easy task to keep pace with these frequent changes in the local productions. And yet, who shall say that these struggles of the Colonial printers to emulate the fine art printing of the old country are not full of interest and well worth all the patience they demand in their collection and classification. They are certainly not open to any suggestion of being made to tickle the fancy of collectors, for the Government of New Zealand has never shown any desire to fleece philatelists. They are simply the result of a dogged determination to demonstrate the fact that the colony can, and will, do the printing of its own postage stamps.

NEW ISSUES.

CAPE OF GOOD HOPE.—We illustrate the 5s., making the King's head issue up to date, as follows:—

WATERMARK ANCHOR. PERF. 14.

½d., green.
1d., carmine.
4d., olive green.
6d., mauve.
1s., ochre.
5s., orange.

CYPRUS substitutes the King's head for the late Queen's head, without other change in its current designs. We illustrate the 12 piastres, the first of the new series which has reached us. The colours, watermark and perforation are unchanged.

WATERMARK CROWN C.A. PERF. 14.

12 piastres, orange brown, name and value in black.

ERITREA.—Messrs. Whitfield, King & Co. inform us that the current stamps of Italy have all been overprinted "Colonia Eritrea."

FIJI.—For many years the stamps for this colony have been printed by the New Zealand Government printing office. But there has been a little friction between the Governor of Fiji and the New Zealand Government over the question of the annexation of the islands by New Zealand, and presumably this accounts for the fact that we have to chronicle a full set of King's heads of the familiar De la Rue type, and obviously the work of the English firm. We illustrate the ½d. and 5s. values to show the variety of the value label. The 4d., 6d., and 5s. have the white label and the other values the shaded label.

The values and colours are as follows:—

WATERMARK C.A. PERF. 14.

½d., green.
1d., purple, name and value black, red paper.
2½d., ,, ,, ,, blue, blue paper.
3d., ,, ,, ,, mauve.
4d., ,, ,, ,, black.
5d., ,, ,, ,, green.
6d., ,, ,, ,, red.
1s., green ,, ,, red.
5s., ,, ,, ,, black.

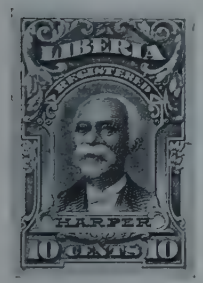
UNITED STATES.—The low values up to 13 cents of the new series have now been completed by the issue of the 6 cents, with portrait of President Garfield. In a somewhat brighter red brown than the previous issue, it is one of the most effective of the new series.

6 cents, red brown, *Garfield.*

FRANCE.—The 15 c., the first of the new series, has been issued. As will be seen from our illustration, it bears the effigy of Roty's female sower. The engraving is the work of M. E. Mouchon. The design has been adapted from the current silver coins. How far it will satisfy the demand for a better design remains to be seen. It certainly does not show to great advantage in the dull sage green of the 15 c.

PERF. 14.
15 centimes, sage green.

LIBERIA.—This negro republic has made a departure in the issue of a separate registration stamp for each of its principal towns. The name of the town is placed under the portrait of the President, G. W. Gibson. The design and value are the same for all, but the colours vary. The engraving, which is very beautifully done, is the work of Messrs. Perkins, Bacon & Co.



PERF. 14.
10 cents, green and black, *Harper.*
10 cents, lilac and black, *Robertsport.*
10 cents, violet and black, *Monrovia.*
10 cents, red and black, *Grenville.*
10 cents, blue and black, *Buchanan.*

SAN MARINO.—Mr. W. H. Peckitt has shown us a new set of stamps for this ancient and miniature republic. In all, there are no less than twelve values. The 2 c. has a design to itself; all the other values are of the design of the 5 c. illustrated. The stamps are printed on thin wove paper, and are perf. 14.

PERF. 14.
2 centesimi, lilac.
5 centesimi, green.
10 centesimi, rose.
20 centesimi, orange.
25 centesimi, blue.
30 centesimi, rose lake.
40 centesimi, salmon pink.
45 centesimi, yellow.
65 centesimi, dark brown.
1 lire, olive green.
2 lire, mauve.
5 lire, dark blue.

NEW ZEALAND.—The current 2s. is reported as now appearing on laid paper.

LAID PAPER.
2s. blue green.

SOUTHERN NIGERIA.—We illustrate the new King's head series which has only just been issued. Northern Nigeria made a bonfire of its remainders of Queen's head stamps, but Southern Nigeria, being more economically minded, delayed the issue of its King's head series until it had sold out its stock of Queen's heads. As will be seen from our illustration, the design remains the same, save for the substitution of the King's portrait for that of the late Queen's in the oval, and the crown in the upper part of the oval.

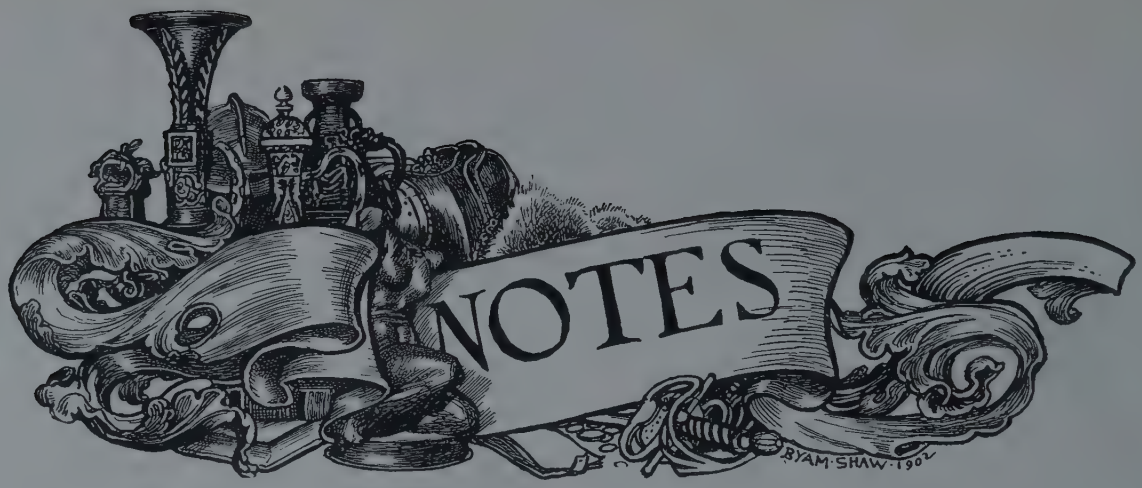
WATERMARK C.A. PERF. 14.
½d., green, head black.
1d., carmine, head black.
2d., red brown, head black.
4d., sage green, head black.
6d., mauve, head black.
1s., black, head green.
2s. 6d., brown, head black.
5s., yellow, head black.
10s., purple on yellow, head black.
£1, violet, head green.

PARAGUAY.—Messrs. Whitfield, King & Co. send us a new set of designs for this country, which we illustrate. The new stamps are of a much larger size than the neat stamps they supersede. The old central design which has figured in all the stamps of Paraguay from the first issue in 1870, is reproduced in bolder style. The lion is more aggressive, and the cap of liberty, which looks more like a bell than a cap, is now provided with the motto, "Peace and justice" in Spanish. After the manner of the new minted States stamps, the series is labelled with the date of issue, 1903. At the top are the initials "U.P.U.," *i.e.*, Union Postal Universal. The following are the values and colours received:—

SERIES OF 1903. PERF. 11½.
1 centavo, grey.
2 centavos, dark green.
5 centavos, light blue.
10 centavos, brown.
20 centavos, carmine.
30 centavos, dark blue.
60 centavos, violet.

MALTA.—Two more values of the King's head series have been issued, viz., 3d. magenta and grey, and 1s. dark violet and grey. So far the series consists of the following values:—

WATERMARK C.A. PERF. 14.
½d., green.
2d., grey, head magenta.
3d., magenta, head grey.
1s., dark violet, head grey.



Book Notes

THE standardization of books is much to be desired. Not standardization as to quality, but standardization in respect of size. That is a quite possible reform. Meanwhile collector and bookseller are at sixes and sevens in the matter. The only way, of course, to arrive at a standard is on actual measurement. The form-at-a-glance method of the booksellers' catalogue is entirely discredited. Folio, quarto, octavo, with all their gradations; elephant, royal, demy, crown, medium, foolscap, post, and so forth—you are "certain of nothing, save that all things are uncertain." It is nobody's fault, but everybody's. This cannot be said, however, of those who hold the view, once a quarto, always a quarto. That is paltering with the eternal verities. A quarto with its margin cut away, perhaps even the text cut into, so as to turn it into an octavo, is not only not a quarto, but is not even an octavo worth having. Yet such an one has even been hailed—not by the knowing ones, it is true—as a newly-discovered edition. The associated librarians drew up some time since a list of measurements. One publisher at least has, too, a standard, alas! a different one to the librarians. Why should they not all—booksellers, librarians, and publishers—concert together for the common good, and give us a standard once and for all.

The fascination of the find is not to be gainsaid. The public eats and comes to table again with renewed appetite. It is not to adopt the superior attitude to say that the finds of the popular publication are not always above suspicion. After this prologue there is some hesitation, because of the cynic, in saying: This is true. Nevertheless it is a true story. The story is of a dealer's discovery of a parcel of Civil War tracts and proclamations in "clearing out" an office. The gentleman is a clearing out specialist, and is reputed to have made many finds thus. You would hardly expect at the first blush to find anything in a discarded office. A directory or so, a Whitaker, perhaps a few other works of commercial use. That is the rule, no doubt. The exception comes when some ancient house, once having extensive dealings with the Indies or elsewhere, at last reaches extinction point. Who is there whose delight it is to wander through the mazes of the City who has not marked such an office, entrenched in dingy respectability, tottering to its fall. In such an office, it may be believed, treasures now and again are brought to light.

It is quite possible that more bargains are secured "privately," as the dealer would say, than in the auction-room. Such a fierce light beats upon the auction that the appearance of a single rare volume, even at an "out-town" sale, brings dealers from everywhere. For, wherever the carcase is, there will the eagles be gathered together. It is perhaps hardly well-known, if known at all, that the leading London booksellers form a sort of informal press association, keeping them informed as to forthcoming sales, no matter how remote or apparently unimportant. The newspapers—London, provincial and foreign—are scanned, and catalogues of likely sales supplied by this means to each member of the combination. This is not to say that bargains in the sale-room are past finding out. Only that any likely parcels are sure to attract others beside yourself. Perhaps a journey of some thirty or forty miles by slow train, changing two or three times on the way, in search of a bargain, can hardly be held to be a holiday jaunt, especially when you fail to secure the bargain; and it would be better after all to spend one's time in the rooms of Wellington Street, Chancery Lane, or Leicester Square. There there is plenty for everybody, and there, too, great bargains are sometimes acquired by those who have eyes to see.

The Dickens Exhibition was, it is understood, distinctly successful. The Dickens Fellowship, which

SWINGING SIGN OF THE "LEATHER BOTTLE"

promoted it, is hardly a body of collectors, though it numbers some collectors in its ranks. The display, however, included all the rarer, as well as the representative pieces, and must have drawn many collectors without the pale of the fellowship. These pieces were well, but was not "the personal relic" somewhat overdone? Surely, the "Waistcoat, worn by Charles Dickens at the time of the fatal seizure, June 8th, 1870," strikes rather a morbid note. Again, a "Linen Collar marked 'C. D.,' formerly belonging to Charles Dickens, and worn by him at Gad's Hill Place." or "A Linen Sheet and Two Pillow Cases." belonging to him: are these legitimate subjects of sentiment? Hardly.

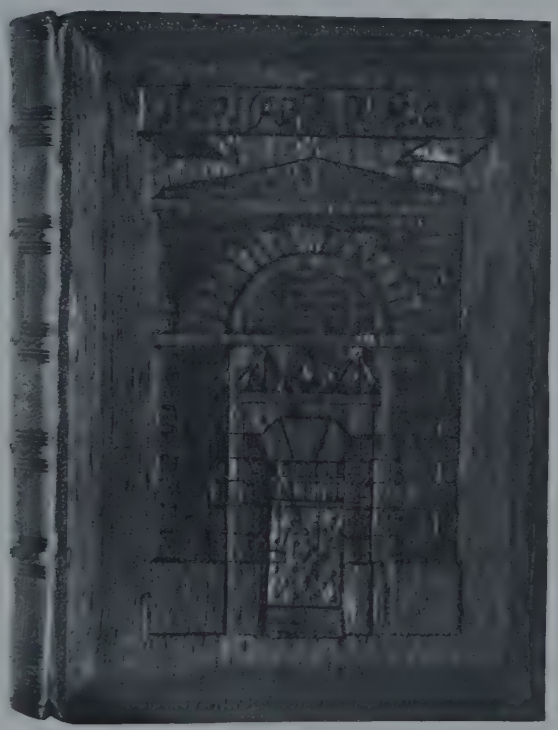
Of the original sign of the "Leather Bottle," though a collateral relic only, who would speak lightly? Was it not to the "Leather Bottle" that Mr. Tupman retired from the world with his blighted affections, when Rachel Wardle eloped with Jingle. Those who have not made the pilgrimage to Cobham could see, without going further afield than the

THE "LEATHER BOTTLE"

Memorial Hall, both the Bottle and the Swinging Sign as well.

The silver salver presented to the Rev. E. Tagart by the members of his congregation is interesting from the fact that the inscription was composed by Dickens. Dickens sat under this Mr. Tagart, at the Unitarian Chapel in Little Portland Street, during 1843-4. The inscription runs:—

"It is not presumptuous to hope that the precepts and example of a Christian Minister, Wise in the



COVER OF *BARNABY RUDGE* *Carved by Miss Gertrude Colley*

Spirit of his Sacred Trust, will awaken better testimonies to Fidelity of his Stewardship in the daily lives of those whom he instructs, than any that can be wrought in Silver or Gold. The Congregation of Little Portland Street Chapel, with sentiments of warm Affection and Respect, gratefully present this slight Memorial to the Reverend Edward Tagart, not as an acquittance of the Debt they owe him for his Labours in the Cause of that Religion which has sympathy for men of every Creed, and ventures to pass Judgement on none, but merely as an assurance that his Learning, Eloquence, and Lessons of Divine

SILVER SALVER
With an inscription composed by Dickens

Truth have sunk into their hearts, and shall not be forgotten in their practice."

There were relics, too, of Newgate: a portion of the oaken door jamb of the principal entrance, attacked by the Gordon rioters, as described in *Barnaby Rudge*. There was also a copy of *Barnaby Rudge* bound in another portion of the said jamb, the carving by Miss Gertrude Colley.

The exhibition certainly aroused uncommon enthusiasm amongst admirers of the novelist. Such uncommon enthusiasm that many of them excitedly sent their treasures on loan, forgetting to enclose their names and addresses. They have by this time, perhaps, repaired the omission.

A book collector complains that some booksellers have not only ceased to send him their catalogues, but that if he wishes to make a purchase from them, the book he desires is always sold "the day before." He pleads guilty to having secured some bargains from the catalogues. There is his offence. He is not the first of whom the booksellers, having been once bit, have grown twice shy. Which reminds one of the story of Ralph Bernal. He knew that the dealers had grown wary of him. As he entered a shop one day the wife of the proprietor hastily concealed something from view. "What have you there?" said he. "I know it is something good; let me see—let me see." The lady protested that it was nothing; at last, yielding to further pressure, she exhibited a pair of her husband's old socks which she had been darning when Bernal came in.

"Countess Potocka"

THIS lovely woman's portrait is supposed to have been painted by Angelica Kauffman, not so much because the technique of the pastel drawing points unmistakably to "the good Angelica" as its author, but principally because it is known that Count Potocki, the sitter's husband, a Polish author and diplomatist, was a warm admirer of Angelica Kauffman. Tender in its colouring, and delicate in its expression, this portrait may well have been painted by the first lady member of the newly founded Royal Academy. (Angelica Kauffman came to England in 1766, and was elected in 1768, *i.e.*, during the first year of the Royal Academy.) And indeed there is just that lack of strength and perfect understanding which indicates a woman's hand, and makes Angelica Kauffman's authorship very probable. Careful examination will prove that the drawing of eyes and nose, of neck and chin, are weak. Yet there is a great charm about the whole, and somehow one cannot help feeling that the original must have been a neglected little wife.

A Regency Commode from the Wallace Collection

OUR plate represents a Commode in Inlay of various woods, with mounts and ornaments of gilt bronze, cast and chased. It is a typical masterpiece by Charles Cressent (1685-1768), who was cabinet-maker to Philippe d'Orléans, Regent of France, after the death of Louis XIV. in 1715. The style is that of the *Régence*, a transition between the Louis-Quatorze and the Louis-Quinze styles. The Commode is one of the treasures of French furniture at the Wallace Collection in Hertford House.

Alfred de Champagne, in *Le Meuble*, refers to this piece as follows:—"La collection de M. de Selle, vendue en 1761, contenait plusieurs œuvres de Cressent qui semblent décrites par l'artiste lui-même; c'etaient notamment 'une commode d'un contour agréable de bois de violette garnie de quatre tiroirs et ornée de bronzes dorés, d'or moulu.'

"Cette commode est un ouvrage (quant aux bronzes) d'une richesse extraordinaire; ils sont trés

bien répaiés et la distribution bien entendu ; on voit, entre autres pièces le buste d'une femme représentant une espagnolette qui se trouve placée sur une partie dormante entre les quatre tiroirs ; deux dragons dont les queues relevées en bosse servent de mains aux deux tiroirs d'en haut ; les tiges de deux grandes feuilles de refend d'une belle forme sont aussi relevées en bosse et servent de mains aux deux d'en bas ; on pent dire que cette commode *est une véritable piéce curieuse.*

" Nous avons conservé à dessein le texte de l'artiste qui, malgré son emphase, n'est qu' absolument juste dans son appréciation. La commode aux dragons de Cressent que nous avons reproduit, fait partie des merveilles d'art Français réunies chez *Sir Wallace* à Hertford House, et ce meuble est certainement *l'un des plus remarquables que notre école ait produits.*"

Portrait of a Young Girl by Jean Baptiste Greuze

DELIGHTFUL, innocent, with just a touch of unconscious sensuality, that is so common in Greuze's girl portraits, this is one of the few works of Greuze's that shows a more solid handling. It is better in drawing and less artificial in feeling than most of his representations of maiden youth. Greuze had nearly always the tendency to exaggerate. His little girls are all so "very, very good," yet one feels that it was not so much the child as the awakening woman who fascinated the painter. "He never grew weary of painting these pretty children in every situation and attitude at that seductive age which hides the charming feet beneath the first long gown. Blonde or brunette, with a blue ribbon in the hair, a little cluster of flowers in the bodice, they gaze out upon life with their big, brown child-eyes, full of curiosity and misgiving. A light gauze covers the soft lines of the neck ; the shoulders are as yet hardly rounded ; the pouting lips are fresh as the morning dew, and only two rosy budding breasts that fight lustily against their imprisonment . . . betray that the woman is already awake in the child." This generalizing description from Muther's admirable book on modern painting applies to our example of this interesting master's work.

The Retirement of Mr. Frederick Litchfield from the proprietorship of the Sinclair Galleries

AFTER next month one of the pleasantest lounges for a China Collector and Art Amateur will be closed, and the spacious and well arranged galleries which contained so many beautiful art treasures, will be filled with motor cars and motor car accessories ; a great change ! Mr. Litchfield intends after his final sale by auction, which will take place on the premises about the middle of June, to devote more time than his numerous business engagements have allowed to the antiquarian or historical and literary side of his profession rather than the commercial, and when he has enjoyed a reasonable holiday after the bustle and excitement of the liquidation, he will from some private office invite those personal clients of his who have for many years shewn their confidence in his judgement and advice, to consult him upon all matters within his experience, as they have been accustomed to do in the past. He will thus keep in touch with Art matters, without having the ties and constant worries of a large business, which has been of too personal a character to intrust to managers or assistants. It is for this reason that Mr. Litchfield has refused offers of considerable sums of money for his goodwill, he prefers rather that the business of the Sinclair Galleries should be liquidated and closed, and that in future any course he chooses to adopt as adviser, valuer, or consultant should be unfettered by any contract with successors.

Mr. Litchfield's literary works are well known—he published in 1879 his small handbook on Pottery, in 1890 his illustrated *History of Furniture*, in 1901 *Pottery and Porcelain*, and between 1898 and 1900 two revised editions of Chaffers' large book *Marks and Monograms on Pottery and Porcelain*, which the publisher entrusted to his hands in consequence of the death of Mr. Chaffers. Mr. Litchfield has contributed to various Art publications, and during the editorship of Mr. J. Greenwood wrote regularly on Art Matters for the *St. James' Gazette.* He has also lectured upon Furniture and on Pottery and Porcelain before several public bodies and at the technical schools in the East End of London, and for the benefit of charities in the houses of some of his clients. With the freedom from the ties of business, Mr. Litchfield will have more leisure to gratify his bent in this direction, and to carefully revise and edit his books as fresh editions are called for.

Mr. Litchfield has asked the writer of this note to say that letters should be addressed to him at "The Sinclair Galleries," Shaftesbury Avenue, W., as usual, until further notice.

A Note on Lady Diana Beauclerk By Mrs. Stewart Erskine

LADY DIANA SPENCER, the elder daughter of Charles, third Duke of Marlborough, was born in 1734, and at a very early age showed signs of possessing those artistic talents for which she was afterwards distinguished.

Her childhood was passed among the art treasures of Blenheim ; as a grown-up girl and during the eight unhappy years of her

married life with Lord Bolingbroke, she lived the life of the gay world—that life which, with its endless hurry and bustle, its breathless rushing from breakfast parties to cards, from cards to dinner, from dinner to oridottos, festinos, fireworks and masquerades, has been so minutely painted for us in contemporary literature.

After her divorce from Lord Bolingbroke, in 1768, and her marriage with Topham Beauclerk, the celebrated wit and friend of Dr. Johnson, the tenor of her life changed. Although she retained the love and the respect of her family and her many friends, her life at Court and her appearance at the big functions of Society was necessarily at an end; she passed instead into the literary circle which surrounded Dr. Johnson, that circle which counted among its members such men as Sir Joshua Reynolds, C. J. Fox, Burke, Gibbon, Goldsmith, Lord Charlemont, and Sir J. Hawkins, and of which Topham Beauclerk was one of the chief luminaries.

Many of these men were known to her before, it is true, notably Sir Joshua Reynolds, who had painted her portrait in 1763, and who professed much admiration for her talents, and must have undoubtedly exercised some influence over her, but it is certain that in a life of greater leisure and in an atmosphere of greater culture, her talents ripened and her best work was accomplished.

Lady Diana is probably best known to connoisseurs by Bartolozzi's engravings after her drawings, as her exquisite classical designs for Wedgwood are not much known, and most of her decorative work has perished. The example given here is one of the most charming and best known specimens of her graceful art, and has been frequently used by Wedgwood. It is described in Tuer's List of the works of Bartolozzi as "Two children giving another a ride by means of crossed hands: Lady D. Beauclerk," and the companion picture, which appeared in last month's issue, is described in the same catalogue as "Three cupids, one has hold of the hair of another, the third attempting to rescue him. Lady D. Beauclerk."

Francesco Bartolozzi, who brought to perfection the stipple prints, first used in Paris by Demarteau to reproduce the works of Boucher and Vanloo, had been trained as an artist, had a thorough knowledge of anatomy, and a wonderful power of fully interpreting rather than copying the feeble originals which amateurs and inferior artists were wont to bring him. But this was not the case in the present instance. That Lady Diana's original sketches exceed in charm and draughtsmanship the reproductions with which we are familiar, will be shown before long in the pages of THE CONNOISSEUR, when some facsimiles will be given from some sketches which have lain *perdu* in her own portfolio for the last hundred years and more, and which are now in the collection of Col. Lascelles, of Woolbeding, who has kindly lent them for the *Life and Works of Lady Diana Beauclerk*, to be brought out this autumn. These sketches, which fully maintain the high reputation of her published work, have the additional attraction of being reproduced for the first time.

Lord Wimborne's Paolo Veronese. By Louise M. Richter

THROUGH want of space, some interesting details that I gave concerning Lord Wimborne's painting by Paolo Veronese in my recent article on the "Old Masters at Burlington House" were omitted. I am therefore glad of the opportunity here afforded to refer once more to this composition, which may well rank among the best productions of that artist's early period.

This picture, according to Crozat,* belonged to a group of nine allegorical compositions which once adorned the apartments of Queen Christiana of Sweden, from whence they passed into the Orleans collection, to be subsequently scattered. Three out of the nine seem to have disappeared, among them a similar composition to the subject of this notice, since it represented *Venus in the act of disarming Mars*, or rather a lover returning to the allurements of his mistress. Yet another of this series may be found in the fine Paolo Veronese of the Fitz-William Museum in Cambridge, which represents *Mercury by a touch of his caduceus turning into stone the jealous Aglaurus, who attempts to forbid him access to the chamber of Herse* (a subject taken from Ovid's *Metam.* ii. 707-832). It has been suggested that the figure of Herse, seated in a charming apartment amid flowers and musical instruments, is a portrait; the whole scene referring to a particular incident which had happened at the time. A similar supposition might perhaps also be applied to Lord Wimborne's picture, *Venus and Mars*, this being only the denomination given to it when in the Orleans collection, and not that of the artist himself. Under the guise of the god of war he very likely intended to reproduce the portrait of an ardent lover, who seems heedless of honour and glory, at the feet of the woman he adores. This is implied by the neglected charger and the sword consigned to the care of a "putto." Another "putto" waits upon "Venus," who, having cast off a white under-garment of delicate texture,

* Crozat's *Receuil d' Estampes d' après les plus beaux tableaux du Roi*, etc.

VENUS AND MARS BY PAOLO VERONESE *From the Picture in Lord Wimborne's Collection*

which we perceive hanging above the fountain, is loosely attired in a falling drapery of rich blue, forming a charming contrast with the delicate flesh tints. The silvery tone in which this lovely nude is executed distinctly recalls the figure of Herse at Cambridge, a circumstance which, with other analogies, seems to indicate that they must both belong to the same period.

Of a later date, no doubt, are the four allegorical groups by Paolo Veronese in the National Gallery, once in Lord Darnley's collection, which Crozat erroneously includes also in this series. Executed apparently for a ceiling, they show great perspective qualities, and for this reason, probably, when in the Orleans Gallery, they were placed above the four doors of the Grand Salon of the Palais Royal. Though fine in design, they are rather sketchy in execution, and do not come up to Lord Wimborne's picture, which may certainly be distinguished as the finest of the series. Paolo Veronese, as if proud of his work, signed it with his full name, a circumstance which is very rare with this artist's paintings, and which we again meet with in the *Mercury and Herse* of the Fitz-William Museum.

THE April picture sales at Christie's of importance were only two in number, and these two could not very well be more totally different in character. The first of these comprised the collection of highly important modern pictures and water-colour drawings of the English and continental schools of Mr. Henry James Turner, who has been a collector of pictures and an intimate friend of many leading artists for upwards of forty years. His gallery was formed with great good judgement. Both in extent and quality, therefore, the sale was of unusual attraction, although the competition cannot be said to have been exceptionally keen. Nevertheless the total of the 166 lots amounted to no less than £29,126 12s. 6d. By far the larger portion of the collection was purchased by Messrs. Tooth, with whom Mr. Turner has been a customer since he first started collecting. The water-colour drawings of English artists formed nearly one-third of the collection—there were forty-seven lots in this section—including four by Birket Foster, *Gathering Blackberries*, 13½ ins. by 28 ins., 380 gns.; *Going to Market*, 11 ins. by 19 ins., 250 gns.; *Evening on the Yare*, 12 ins. by 18 ins., 290 gns.; and *Bird-nesting*, 8 ins. by 11 ins., 175 gns.; W. Hunt, *Pineapple and Purple Grapes*, 8¼ ins. by 11 ins., 145 gns.; S. Prout, *Rouen Cathedral*, 14 ins. by 9¼ ins., 105 gns.; Briton Riviere, *Great Expectations*, 8½ ins. by 8 ins., 50 gns.; F. W. Topham, *A Disputed Point*, 1868, 22½ ins. by 32 ins., 120 gns.; and F. Walker, *An Anxious Moment*, 6¾ ins. by 5 ins., 185 gns. Of the eighteen drawings by artists of the continental schools, only one realised a considerable price, *Le Duel après le Bal Masque*, by J. L. Gérôme, 14½ ins. by 21 ins., 320 gns. The more important pictures by artists of the English school included the following: Claude Calthrop, *From Generation to Generation*, 32½ ins. by 49 ins., an interior of a long picture gallery, with figures in sixteenth century costume, exhibited at the Royal Academy, 1872, 500 gns.; H. W. B. Davis, *Summer*, 1887, 32 ins. by 60 ins., 445 gns.; T. Faed, *Pot Luck*, 25 ins. by 35 ins., 1866, 400 gns.; W. P. Frith, *Pope and Lady Mary Wortley Montague*, 26 ins. by 21½ ins., 1862, apparently one of numerous versions of this picture, 220 gns.; A. C. Gow, *Bothwell*, 28 ins. by 35½ ins., 1883, 260 gns.; P. Graham, *A Soft Day in the Highlands*, 28½ ins. by 42½ ins., 1876, 850 gns.; two by J. C. Hook, *Wild Harbourage*, 34 ins. by 55 ins., 1884; and *Salmon from Skye*, 38 ins. by 55 ins., 1882, 780 gns.; three by J. Linnell, sen., *Southampton Water*, 28 ins. by 39 ins., 1866, 560 gns.; *Feeding Sheep*, on panel, 27½ ins. by 39 ins., 1863, 540 gns.; and *The Old Oak*, 20 ins. by 28 ins., 1858, W. Logsdail, *The Arch of the Khalif*, 43 ins. by 31½ ins., 1887, 190 gns.; H. S. Marks, *The Apothecary*, 57 ins. by 34 ins., which was one of the chief pictures in the Academy of 1876, and has since been frequently exhibited, 200 gns.; Sir J. E. Millais, *Only a Lock of Hair*, a small half-figure of a woman in blue and red dress, on panel, 13½ ins. by 9½ ins., 145 gns.; W. Q. Orchardson, *Moonlight on the Lagoons*, 18½ ins. by 35 ins., 390 gns.; six by J. Pettie, including *The Step*, an interior, with an old lady watching a child in blue dress dancing, 31 ins. by 47 ins., exhibited at the Royal Academy, 1876, 1,200 gns., and the companion, *The Solo*, another interior, with an old man watching a little boy in yellow dress beating a drum, 31 ins. by 47 ins., painted in 1875, 1,200 gns., both these were at the Old Masters in 1894, and again in 1901; and *The Time and Place* and *Late*, a pair of pictures of seventeenth century duelling scenes, 140 gns. and 135 gns. respectively—also shown at the Old Masters in 1894; J. Phillips, *Dolores at the Balcony*, 1863, 16½ ins. by 12 ins., 380 gns., bought of Messrs. Tooth just forty years ago, and sold privately by them for Mr. Turner to the Marquis de Santurce for 800 gns., and at his sale in 1891 again became Mr. Turner's property for 360 gns. Of the seven examples of Briton Riviere we need only mention: *Union is Strength*, 34 ins. by 61 ins., 1885, 300 gns.; *Of a Fool and his Folly there is no End*, 36 ins. by 24½ ins., 1889, 240 gns.; and *Hope Deferred*, 49 ins. by 40 ins., 1881, a picture of a fisherman's wife standing alone on a wild sea shore, 620 gns.; and *The Enchanted Castle*, 25 ins. by 43 ins., 1884, 260 gns.; S. E. Waller, *Suspense*, 33 ins. by 45 ins., engraved by L. Löwenstam, 1879, 200 gns.; and H. Woods, *Venice*, 18 ins. by 29 ins., 1886, 240 gns.

The examples by artists of the continental schools included the following:—Two by E. de Blaas, both engraved and exhibited at the Royal Academy respectively in 1882 and 1884, *Flirtation*, on panel, 39 ins. by 22 ins., 270 gns., and *Secrets*, 30 ins. by 38 ins., 220 gns.; B. J. Blommers, *Au Revoir*, 30 ins. by 22½ ins., 230 gns.; J. Boldini, *Versailles*, on panel, 8½ ins. by 5½ ins., 1877, 210 gns.; P. A. J. Dagnan-Bouveret, *Vaccination*, 41 ins. by 56 ins., 1882, 1,500 gns.; two by L. Deutsch, *News from the Soudan*, on panel, 13 ins. by 17½ ins., 1885, 340 gns., and *An Amateur*, on panel, 24 ins. by 16½ ins., 260 gns.; four by J. L. Gérôme, *In the Desert*, 28½ ins. by 39 ins., 500 gns., *Prayer in the Desert*, on panel, 18½ ins. by 32 ins., 510 gns.; *Bain Maure*, 20 ins. by 16 ins., painted in London in 1870 for Mr. Turner, and finished in Paris, as the painter was unable to obtain a good Nubian model in London, 1,000 gns.; and *Louis XIV. and Molière*, on panel, 17 ins. by 30 ins., 470 gns., from Sir John Fowler's sale, 1899, when it realised 430 gns.; C. Van Haanen, *An Early Cup*, on panel, 19½ ins. by 14 ins., 220 gns.; J. Jiminez-Aranda, *An Afternoon at Seville*, on panel, 18 ins. by 26½ ins., 1881, 250 gns.; Louis Jiminez, *The Dandy: a Tailor's Shop*, on panel, 19 ins. by 30½ ins., 1874, 290 gns.; and L. Nono, *Vespers*, 23½ ins. by 39½ ins., 1883, 190 gns.

The second of the two important picture sales in April was held on the last Saturday of the month (April 25th) and comprised the choice collection of pictures and drawings of the Norwich School of Mr. George Holmes, of Brook Hall, Norwich, and of important pictures of the early English school and works by old masters, from various named and unnamed sources. There were in this second part many very inferior pictures, without the faintest claim to the names of the artists which they bore. These doubtful and more than doubtful works are not included in our list. The sale of 142 lots realised a gross total of £18,201 7s. 6d. The Holmes collection consisted of six drawings and thirty-two pictures; only one of the drawings ran into three figures, J. S. Cotman, *The Storm: Yarmouth Beach*, 14½ ins. by 21 ins., 1831, 245 gns.; the more important of the pictures were: J. S. Cotman, *The Windmill*, on panel, 16½ ins. by 13½ ins., 250 gns.; M. E. Cotman, *A Dutch Galliot running into Port*, on panel, 12 ins. by 17 ins., 100 gns.; several by J. Crome, *A Heath Scene: Sun breaking out after a Storm*, 27 ins. by 35½ ins., 130 gns., and *Old Bathing House, St. Martin's-at-Oak, Norwich*, 20¼ ins. by 16 ins., 260 gns.; three by J. Stark, *A Landscape and Cattle*, on panel, 20 ins. by 26½ ins., 700 gns., from the Heritage sale of 1876, when it realised 240 gns.; *A Landscape*, with a man driving sheep towards the spectator, on panel, 7¼ ins. by 10 ins., 140 gns.; and *The Edge of a Wood*, a man driving cattle along a road towards a pool in the foreground, on panel, 7¼ ins. by 10 ins., 120 gns.; and three by G. Vincent, *Spearing Salmon in Scotland: Moonlight*, 30 ins. by 42 ins., 260 gns.; *Dutch Boats off Gorleston Pier*, 10¼ ins. by 14¾ ins., 110 gns.; and *St. Benet's Abbey, Norfolk*, on panel, 17 ins. by 23½ ins., 310 gns. Nearly all the foregoing have been exhibited at the Old Masters, either in 1878, 1891, or 1894.

As regards the second portion of the day's sale, by far the most important "lot" was a highly-finished example of Paul Potter, called *Peasants dancing to the sound of a Pipe*, dated 1649, on panel, 14½ ins. by 19½ ins., and this fell to Messrs. Lawrie at 2,700 gns.; it has been in the following collections:—M. Lormier, 1754; M. Helsleuter, 1802 (when it was sold for 4,403 frs.); W. Smith, who sold it privately; M. Lapeyrière, 1825 (when it realised 8,950 frs.), and M. Pellapra, Paris, in whose collection it was when described in Smith's *Catalogue Raisonné*, No. 49. There were also: an interesting example of A. Cuyp, *Shepherdess keeping Sheep*, painted in "the artist's smooth or finished manner, and the female is evidently a portrait," on panel, 27 ins. by 35½ ins., described by Smith, No. 162, 460 gns.; at the Allen Gilmore sale, 1830, it realised 150 gns. P. Wouverman, *The Repose of the Holy Family*, 24½ ins. by 19 ins., 230 gns., from the Paillet collection, 1777, 1,520 frs.; M. Hobbema, *A Woody Landscape*, with cottages among trees on either side, on panel, 14½ ins. by 19 ins., 410 gns.; and C. Van Loo, *An Interior, with Cavaliers and Ladies*, 28½ ins. by 24 in., signed and dated 1649, 150 gns.

Among the property of the late General W. C. Hadden, R.E., of Kent Gardens, Ealing, there were two somewhat early examples of Sir Joshua Reynolds, unknown to Messrs. Graves & Cronin, *Mrs. Hillersdon*, in white satin dress with blue cloak trimmed with ermine, blue sash, and blue ribbons in her hair, on canvas, 30 ins. by 25 ins., 950 gns.; and the companion portrait of her husband, *Mr. Hillersdon, of Harpenden, Herts.*, in blue coat and vest, 235 gns.; a portrait by Sir Joshua, catalogued as of *Kitty Fisher*, but differing entirely from all those described by Graves & Cronin, sold for 380 gns., she is in a white dress with pink trimming on the sleeves, white hat and ribbons, her arms folded, leaning on a stone pedestal, canvas, 36 ins. by 27½ ins. The finest of the several Romneys was the portrait of *Sir Archibald Campbell*, three-quarter length, in uniform, 60 ins. by 47½ ins., exhibited at the Grafton Gallery in 1900, 800 gns. One property consisted of four very early Romneys, painted obviously soon after the artist came up to London in 1762; they are presumably *Portraits of a Man, his Wife, and two Children;* the lady in a blue and scarlet shot dress, and wears a lace cap. This picture, 30 ins. by 24 ins., realised 200 gns.; the husband, 40 gns.; the portrait of the young girl, 58 gns.; and that of the young boy, 30 gns. Lawrence was represented by a *Portrait of Frederick Viscount Castlereagh*, afterwards fourth Marquis of Londonderry, in red coat with fur, oval, 28 ins. by 22½ ins., 560 gns.; J. Hoppner, by a *Fancy Portrait of the Daughter of the Earl of Westmorland* when a child, represented as an angel among clouds, 50 ins. by 40 ins., 430 gns.; and a *Portrait of Lady Pilkington*, white dress, blue sash, black cloak over her left arm, 30 ins. by 25 ins., 115 gns.; Sir H. Raeburn, by a *Portrait of William Ramsay, Esq.*, of Charlotte Square, Edinburgh, banker, in dark dress with white stock, 50 ins. by 40 ins., 290 gns.; and one of *Jean, daughter of Lieut.-Col. Donald Macdonald*,

it is said, of £150,000, and many are the stories of his boundless ambition and sportive fancy. It is recorded that when Thorpe, the bookseller, of Piccadilly, issued his catalogue of autograph letters—the first catalogue of its kind ever distributed to prospective purchasers in this country or possibly in any other—Sir Thomas, venturing but a little of his great wealth, but yet with great foresight, bought the entire collection as it stood, the whole catalogue in fact, and for a brief space was happy. When he died, great boxes crammed with manuscripts were discovered in all sorts of unlikely places, even under the floors and on the rafters. Some had not even been opened. Such collectors are rare. Often the spirit is willing enough, but the balance at the bank is weak and *ex contrario*, when bankers smile at cheques drawn by the score, the proceeds go to swell someone else's account, which is seldom for books and manuscripts, but rather for more material luxuries which habit or the call of circumstance has christened by another name.

WITH the exception of the Montagu Collection of Coins and Medals, the Murdoch Collection, the first portion of which was sold at Sotheby's on March 31st and four following days, was probably the most extensive ever formed in England. Greek and Roman coins were not included in it, and if these series were eliminated from the Montagu Collection Mr. Murdoch's would be found to be the most important ever put up for auction in England. It wants many of the minute varieties in the earlier series, which formed so strong a feature in the Montagu collection, but their absence is amply compensated for by the brilliant and unrivalled series of Patterns and Proofs in gold, silver, and copper from George I. to Queen Victoria.

There will be six sales. The first, of which the following is an account, comprised the early British, Anglo-Saxon and Post-Conquest coins to the end of the reign of James I. The second will take place in May and will consist of Scotch coins. The third is fixed for June, and will probably include the coins of Charles I., Commonwealth, Cromwell, Charles II., James II., William and Mary, Anne, George I., and George II. The fourth will comprise the Colonial, Irish, and American series, and will be held in July; and the coins from George III. to Victoria, and the collections of medals will be sold in 1904.

The first important lot was a penny of Cynethryth, widow of Offa, £26; then came a penny of Baldred, which realised £69 at the York-Moore sale, £51; another of a similar type £26; and one of Æthelbeard £21; a penny of Ethelred, found near Tetbury, Gloucester, made £61; one of Aelfred, £25 10s. (from the Montagu sale £20); another of different type £21; a penny of Eadwig, with bust, £25; and a penny of Stephen, of uncertain mint, £20 10s.; a penny of Stephen and Matilda, which realised £33 at the Montagu sale went for £37; one of Eustace Fitzjohn, cousin of Stephen, £31 15s., from the Webb collection (£21); another of a different type £21 5s.; a Chichester penny of William, son of Stephen, which made £30 at the Montagu sale, £42; and a London penny of Roger Earl of Warwick (also from the Montagu collection, £14 15s.), £22 10s.

One of the most important coins in the sale was a penny of Henry III. which realised £325, a beautiful specimen of the earliest gold coin of the English series. It has appeared many times in the auction room: first at the Martin sale in 1859, when it realised £130; at the Murchison sale, 1864, £140; at the Shepherd sale, 1885, purchased by Mr. Montagu for £205; and at the dispersal of the latter's cabinet in 1896, bought for the late Mr. J. G. Murdoch for £250. Only five other specimens are known, two of which are in the British Museum.

Among the coins of Edward III. must be noticed a noble of the 2nd coinage, £75 10s., from the Montagu collection (£66 10s.); and a pattern half groat from the same collection (£23), which now realised £20 5s. Then a Henry IV. noble of his heavy coinage made £50 10s., against £40 at the Montagu sale; a half noble £53 10s., sold at the Shepherd and Montagu sales for £52 10s. and £45 10s.; a Henry VII. sovereign £34 10s.; another of a different type £29; a shilling of the 3rd coinage of the same reign £30 10s., at the Montagu sale, £16; a "Septim" shilling £20 5s., as against £12 10s. at the same sale as the preceding.

The coinage of Henry VIII. was well represented. A sovereign of the 1st coinage £28; another of the 2nd £20; one of the 3rd £33 10s.; and one of the 4th £27. A George noble £34 10s.; two others of the same type but with different readings, £27 and £25; and a half George noble, £495—the highest price during the sale. This coin, purchased at the Montagu sale for £275, was brought from Paris many years ago by Mr. Curt, sold to the Rev. E. J. Shepherd for £70; and finally purchased by Mr. Montagu for £255. A Testoon of the third coinage of Henry VIII. £40 10s., from the Rostron collection £35; a pattern double sovereign of the same reign £170, £115 at the Montagu sale; a pattern angel £39 10s., from the same collection as the preceding, £22; and a silver pattern crown £128. This extraordinary pattern (whether coin or medal being disputed) is one of the rarest in the English series and the finest of the only two specimens known (*sic*), the other being purchased at the Cuff sale by the British Museum for £140. This, too, has been in many important sales, notably the Thomas £130, Wigan £165, Brice, Montagu, 1888, £106, and Moon sales £107. A correspondent informs us that there is a third specimen in the Bodleian Library, Oxford.

Of the coinage of Edward VI., a half crown of the 2nd coinage £20; a double sovereign of the 3rd coinage £245; another similar £60; and an angel £21 10s. The second coin was sold in the Hollis collection for £99, subsequently purchased by Mr. Bergne for £45 10s., and at his sale was purchased for £165. It eventually came

into the possession of Mr. Montagu, and at the sale of his cabinet realised £175. A sovereign of the 4th coinage realised £25; another of the Southwark mint the same figure; a crown of the 2nd coinage of fine silver £43; and a pattern half sovereign of the 2nd coinage £30. The latter coin realised £30 10s. at the Murchison and £37 at the Montagu sale.

Several coins of Mary's reign realised good prices, the most important being a fine sovereign £32 10s.; a ryal £50 10s.; and a half angel £44 15s. The first realised £30 at the Stradling sale; the second £35 and £42 at the Howard and Montagu sales; and the third £35, £51 and £20 5s. at the Martin, Murchison and Montagu sales.

Of the coinage of Phillip and Mary only one coin need be mentioned here, a pattern half crown, £147. The finest of three known examples, originally in the Bieber collection, at the dispersal of which it realised £140, it subsequently appeared in the Clarke and Montagu sales, realising £121 and £96 respectively.

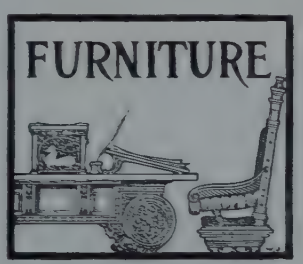
A fine sovereign of the gold hammered coinage of Elizabeth made £20 5s.; a ryal £27, £3 more than at the Montagu sale; another of the same type, but heavier, £28; a pattern half crown £51; a pattern sixpence, milled £28; and a pattern threepence, also milled, £25. The sale history of the last three coins is interesting, the half crown having realised £44 and £36 10s. at the Mersham and Montagu sales; the sixpence £14, £31 and £32 at the Cuff, Byrne, and Montagu sales; and the threepence £21, £32 and £32 10s. at the dispersal of the Dymock, Murchison and Montagu cabinets. A few specimens of James I. coinage, the last reign in the catalogues, realised high prices. A spur ryal, £28; and a crown of the 2nd coinage, £30 10s.; the first realised £32 and £40 at the Forster and Montagu sales, and the second £15 10s. at the Webb sale. The sale, which consisted of 772 lots, realised a grand total of £6,830.

MANY unique and interesting objects of art were dispersed in the sale rooms in April, two important sales being held by Christie's on the 1st and 21st. On the former date a shell-shaped rock-crystal cup, 7¼ ins. high, sixteenth century work, with gold enamelled mounts, and set with jewels, made £183 15s.; a fifteenth century silver-gilt ciborium or pyx, 19½ ins. high, £194 5s.; a French early eighteenth century tortoiseshell dressing-set, inlaid with mother-o'-pearl, £199 10s.; an Italian bronze group, a satyr carrying a nymph, by Gian di Bologna, *circa* 1600, 13½ ins. high, £147; and on the latter date two flat-shaped Chinese dark green jade vases, 12¾ ins. and 16 ins. high, made £120 15s. and £173 15s.; and a vase and cover of Chinese pink crystal, 7¼ ins. high, on carved ivory stand, went for £73 10s.; a life-size statue, by R. Carpeaux, 1873, Le Printemps, 38 ins. high, on marble plinth, made £299 5s. at Christie's on the 2nd; and on the 6th a Louis XVI. inkstand of steel and ormolu, 11½ ins. wide, went for £52 10s.; and a pair of large octagonal lead vases and covers, 39 ins. high, early eighteenth century work, £99 15s.

IN comparison with the china sold during the past few months, that sold during April was of minor importance. At Christie's on the 17th a pair of Dresden candlesticks, 12 ins. high, emblematic of the Seasons, made £50 8s.; at the same rooms on the 21st a Dresden figure, Leda and the Swans, 6¼ ins. high, realised £20 9s. 6d.; a pair of Chinese enamelled porcelain hexagonal tea-pots, £168; a powdered-blue ewer, 7¾ ins. high, £67 4s.; an oviform vase and cover, similar, 10 ins. high, £65 2s.; a Chinese cylindrical vase, 10¼ ins. high, £31 10s.; an Old Sèvres canary yellow cabaret, by Niquet, 1788, consisting of five pieces, £210; a pair of Frankenthal vases, 11 ins. high, went for £36 15s.; a large old Nankin dish, 21½ ins. diam., £48 6s.; and an old Chinese cylindrical *famille-verte* vase, 18½ ins. high, £131 5s.

On the 28th, also at Christie's, at a sale of old Nankin porcelain, a set of three oviform vases and covers, 7½ ins. high, realised £78 15s.; a cylindrical vase, 8 ins. high, £35 14s.; an oviform jar, 6½ ins. high, £35 14s.; a set of three cylindrical vases, 12 ins. high, £48; an oviform vase of the same height, £115 10s.; a cylindrical vase, 17½ ins. high, of the same porcelain as the preceding, made £52 10s.; and a pair of pear-shaped bottles, 10 ins. high, went for £40 19s.

THE first piece of furniture of importance sold during April was a Louis XV. parqueterie commode, included in a sale of objects of art at Christie's on the 1st. With shaped front and two drawers, mounted with ormolu, and surmounted by a marble slab 50 ins. wide, it realised £560.



On the 17th, at the same rooms, a pair of Chippendale chairs made £78 15s.; a Louis Seize mahogany secrétaire, 48 ins. wide, £99 15s.; and on the 21st, also at Christie's, a pair of Old English satin-wood side-tables, 40 ins. wide, on lacquered stands, made £131 5s.

At Christie's, on the 28th, a pair of Chippendale stools, 26 ins. wide, went for £47 5s.; and a Chippendale cabinet, 100 ins. high and 45 ins. wide, realised £131 5s.

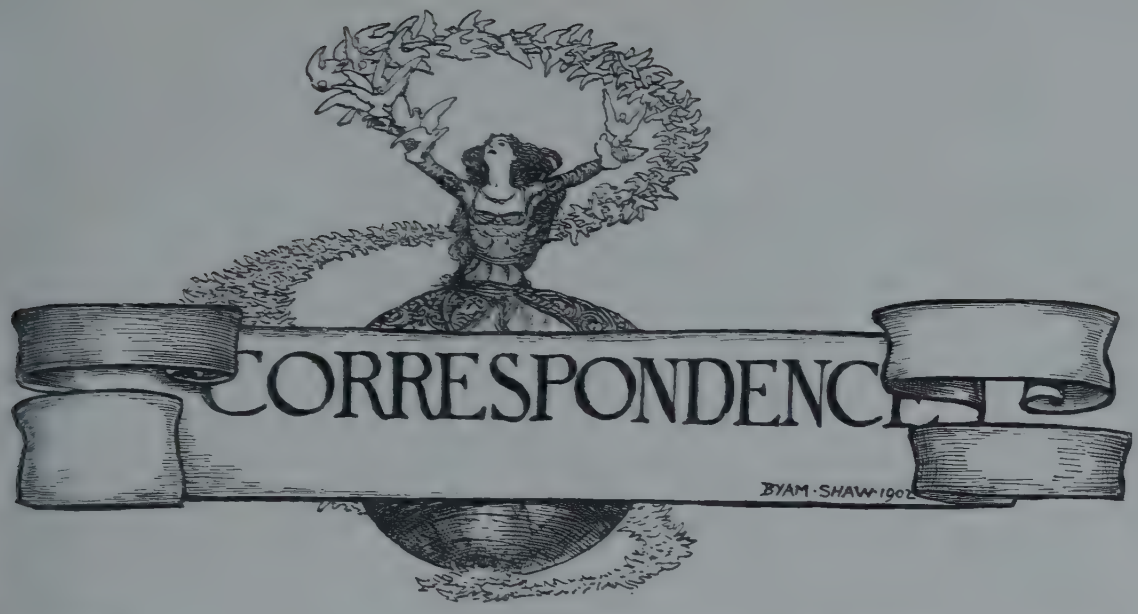
THE most important sale of early English silver during April was that of the collection formed by the late Mr. Arthur Bateman, and a few interesting pieces from various sources, held at Christie's on the 3rd of the month.

The principal item in the sale was an Elizabethan standing salt and cover, entirely gilt, which realised £720. About 11 ins. high and 13 ozs. 18 dwts. in weight; it bears the London hall-mark for 1577, and the maker's mark, R. H., linked with a pellet below, in a plain angular shield. A tiger-ware jug of the same period, with silver-gilt foot-mount, rim, and cover, with the hall-mark for the same year as the preceding, and with maker's mark, W. C. (believed to be William Cater), 10½ ins. high, made £360; and a Tudor tazza, entirely gilt, 4 ins. high, 7¾ ins. diam. of bowl, 4½ ins. diam. of foot, and of a gross weight of 17 ozs. 18 dwt., £240. This latter piece bears the London date letter for 1549, and also apparently the London date letter for 1572. A cocoa-nut cup, engraved with the Tudor Rose, Royal Crown, and initials E. R., and with Elizabethan silver mounts, 7 ins. high, bearing the London hall-mark 1586, and maker's mark, C. B., in shaped shield, made £245.

Many important items were sold by weight, but our space only permits mention of the barest details regarding them. A George I. plain tumbler cup, 1737, 2 ozs., 135s. per oz.; another George II., 1729, 2 ozs. 7 dwt., 100s. per oz.; a pair of Queen Anne plain octagonal salts, by Paul Lamerie, 1712, 6 ozs. 3 dwt., 127s. per oz.; a cylindrical pepper dredger of the same period, by Charles Adams, 1706, 2 ozs. 12 dwt., 160s. per oz.; another, 1718, 2 ozs. 19 dwts., 135s. per oz.; and one of George I. period, by Wm. Fleming, 1717, 2 ozs. 6 dwt., 105s. per oz.; a plain octagonal pepper dredger, by John Gibbons, 1719, 2 ozs. 3 dwt., 200s. per oz.; a Queen Anne circular bowl, 4 ins. high, 1702, 5 ozs. 1 dwt., 145s. per oz.; an oval tobacco-box of the same, 1713, 3 ozs. 16 dwt., 200s. per oz.; another of William III. period, 1697, 4 ozs. 2 dwt., 210s. per oz.; a plain feeding-cup and cover of the same period, 1698, 7 ozs. 1 dwt., 125s. per oz.; a taper-stick, also William III., 1698, 5 ozs. 3 dwt., 140s. per oz.; and a William and Mary small tazza, 1688, 3 ozs. 14 dwt., 120s. per oz. The following are all of Charles II. period: a plain tumbler cup, 1684, 6 ozs. 15 dwt., 220s. per oz.; a small cup, 1683, 1 oz. 17 dwt., 330s. per oz.; a cupping-bowl, maker's mark, R. P., 4 ozs. 16 dwt., 168 per oz.; a beaker, 1679, 4 ozs. 1 dwt., 210s. per oz.; and two porringers, one 1660, 10 ozs. 13 dwt., and the other, 1676, 4 ozs. 13 dwt., 172s. and 240s. per oz. respectively.

Mention, too, must be made of a William III. plain tumbler cup, 1697, 3 ozs. 17 dwt., 227s. per oz.; a mug of the same year, 4 ozs., 100s. per oz.; a beaker also of the same period, 1701, 2 ozs. 16 dwt., 260s. per oz.; and a James II. mug, 1686, 4 oz. 19 dwt., 320s. per oz.; two Charles I. plain goblets, 1639, 8 ozs. 8 dwt. and 4 ozs. 14 dwt., 200s. and 410s. per oz.; a beaker of the same period, 1635, 4 ozs. 13 dwt., 315s. per oz.; a Charles I. goblet, 1626-7, 4 ozs. 3 dwt., 600s. per oz.; two circular dishes, also Charles I., 1638, 4 ozs. 1 dwt., and 1640, 3 ozs. 9 dwt., 420s. and 440s. per oz.; and an Elizabethan chalice and paten, 1573, 5 ozs. 8 dwt., 430s. per oz.

A fine collection of early English spoons was included in this sale, the highest price being £145 for an early fifteenth century spoon, 8 ins. long. Other prices of note were £68 for a Tudor spoon, 1534; two Elizabethan spoons, £34 and £42; a maidenhead spoon of the same period, £36; two Tudor Apostle spoons, £90 and £50; several Elizabethan Apostle spoons, £40, £58 and £68; and two Charles I. Apostle spoons, £37 and £35. Of the seal-top spoons, the most important were one of the Elizabethan period, £37; and several of Charles I., which realised £40, £62, £54, £90, £94, and £33. Other silver sales will be reported in the next number.



An Ancient Bread-Iron

DEAR SIR,—In your interesting illustration of an ancient bread-iron found near Shrewsbury, the inscription on which you had not deciphered, I read as:—

"SVM DAVID CIThARISTA."
"I am David the Harpist."

Our Saviour, being of the tribe of David, this figure was not unfrequently used on wafers. The "St. Michael" may have some reference to the patron of the religious house at which the wafers were made, or one for which they were prepared. A chapel of St. Michael existed in the ancient castle of Shrewsbury, and was afterwards transferred to Battlefield College or Church, on the site of Hotspur's fight with Henry IV.—I am, dear Sir, yours truly, T. N. B. CAWLEY.

The Portrait by Rembrandt. No. 775 of the National Gallery Catalogue

SIR,—Several art lovers have been lately warning art collectors of the trade which has arisen in England in copies of great masters. Would you assist, and possibly enable, art lovers to learn if there be still in existence, and, if so, the whereabouts, of a work of one of the greatest of masters—Rembrandt van Rijn—which has been in a remarkable manner confounded with another of the same master's great works? I allude to the picture from which Ian Stolker made the Indian-ink drawing, now in the British Museum, and which is catalogued as, and hitherto supposed to have been, a copy of the painting of the *Old Lady*, No. 755, in the National Gallery.

This picture is described in the National Gallery Catalogue as a "*Portrait of an Old Lady*, in black, with white cap and ruff. Full face, bust. Inscribed Æ. STE. 83. Rembrandt, ft. 1634," and the reader is referred to a footnote, which reads as follows: "An Indian-ink copy of this portrait by Ian Stolker, draughtsman and engraver (1724-1785), is in the British Museum. Underneath the drawing the name of the subject is given as Françoise van Wasserhoven." A facsimile, which is not quite correct, is given of the inscriptions on the painting, and it is to these I desire to call attention.

If it be carefully examined it will be seen that the artist's name is spelled *Ron*brandt, this spelling being more marked in the painting than in the facsimile of the signature given in the catalogue, as in the former the "o" is quite joined at the top, while in the facsimile it is not so. Has there been any explanation as to this, or any surmise as to how this alone of all the artist's pictures is so signed?

I hoped that Ian Stolker's "Indian-ink copy" mentioned in the footnote might give some clue as to this. But on examination of that so-called *Copy*, I find that it has inscriptions upon it totally at variance with those on No. 775 of the National Gallery. The inscriptions on Stolker's portrait read as follows: "Æt. 72: Rembrant, 1647." If these inscriptions on both portraits be reliable, the Stolker portrait is that of a younger woman at a much later date, a date when the subject of the Ronbrandt portrait would, if then alive, be 96 years old, and 24 years older than the person represented in the Rembrandt portrait copied by Stolker.

By the courtesy of a gentleman in the Print Room of the British Museum, I was enabled to see what Professor Bode of Berlin said in regard to this portrait, No. 755, of the National Gallery, and found that he makes no remark as to the signature, but says that Stolker has, without sufficient authority, ascribed to the person who sat for the portrait by Rembrandt, of which he had made the Indian-ink copy, the name of Françoise van Wasserhoven. Professor Bode, like the compiler of the National Gallery Catalogue, has considered Stolker's copy a copy of the Ronbrandt portrait, No. 755, which it is evidently not. The manipulation and execution, and the family resemblance, are so similar, that without an examination of the inscriptions one would, like Professor Bode and the compiler of the National Gallery Catalogue, say that the ink drawing was a copy of the other.

Is anything known of another *Old Lady in black with a white ruff*, by Rembrandt, No. 1647, and having a marked resemblance to the features of the National Gallery portrait?

Could this Rembrandt portrait, copied by Stolker, be the portrait of the daughter of the *Old Lady* represented in No. 755 of the National Gallery? Why should Stolker ascribe the name "Françoise van Wasserhoven" to his copy if he had no good reason for doing so? Is there anything known of such a family at that time in Holland? Why does Professor Bode doubt Stolker's authority for his ascription? Yours faithfully, A SUBSCRIBER.

ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write to us, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

Drawing.—G. G. (Brighton).—The pencil drawing shaded in ink is not by Hogarth, but of a later period, probably by Captain Laroon, and worth very little.

Etchings.—J. S. H. (Dundee).—The etchings, by Ward, are common, and only worth a few shillings.

T. H. C. (Liverpool).—Your Rembrandt etching is a modern reproduction of little value.

Medals.—F. H. B. (Ravenscourt Park, W.).—A Peninsular war medal, with 13 bars, fetched £30 at Glendining's, Oct., 1902.

Mezzotints. — R. W. (Southport). — Morland's stipple engravings have little value compared with the mezzotints.

Miniatures.—E. H. B. (Tooting Bec).—Gilchrist not well known as a miniaturist; a copyist of slight value.

M. (Tulse Hill).—We have placed your reputed Cosway miniature before several experts, but we are unable to state that it is a Cosway. The best method of definitely testing its value would be to put it up for auction.

Harp.—J. S. F. (Skipton).—Gothic Grecian harps, made by Erard, are mostly sought after; valued according to condition. Old harps are frequently made stands for miniatures, and have no high collector's value.

Jewellery.—M. S. (Peckham Park Road).—A paste buckle of the seventeenth century, like the Monmouth one shown in February, would have considerable value.

Paintings on Glass.—J. K. (Cork).—Fair prices can be got at either of the London auctioneers who advertise with us for fine paintings on glass.

S. M. (Sleaford).—The painting on glass of George Washington may have a special value as issued in 1806.

T. L. (Rotherham).—The engraving has been stuck upon glass and then heavily painted behind. This gives a considerable depth of tone, but its artistic and commercial value is very little.

Papers.—E. K. (Newbury).—The price 35s. for the Star Chamber newspaper, which was suppressed, is probably correct, and might be again obtained.

Silver.—W. T. W. (Bedford).—Your battered silver goblet from the marks is French of the early nineteenth century.

V. H. W. (Sweden).—We are in receipt of your interesting photographs of spoons. The mark on the back is Danish, and as the spoons on the Continent were copies of the original English Apostles spoons, they were frequently not of the same sterling silver as the English hall-marked ones. Of course, though old English silver fetches very high prices from collectors, Continental makes are not equally valuable. We shall be pleased to see your spoons.

T. P. (Almeda Co., California).—Your silver teapot, from the photo and mark sent, is Dublin make of 1800; the jug not before 1824.

Sketch.—F. C. F. (Tunbridge Wells).—Unless you send the sketch, supposed to be either by Morland or Gainsborough, we cannot help you.

L. R. (Harlesden).—The Cruikshank sketches are of little value—1s. each.

F. A. M. (Northampton).—Yours is a clever chalk study of a head, but has no artistic or commercial value.

S. F. H. (Claverton).—Signatures, unless on works that stand investigation, are of no value. Your sketch is worthless. Of course if anyone wants to buy it, you will be justified in asking 10s. or £1 1s.

Water-colours.—C. W. R. (South Norwood, S.E.).—Water-coloured landscape, signed J. Varley, 1809? He was placed with a silversmith, but his parents soon dying, he joined a portrait painter. He exhibited at the R.A., 1798. The foundation of the true English water-colour school was laid at Dr. Monro's, and Varley owed much to those he met there. His works belong to the middle period of water-colour, before the abandonment of the reed pen.

A. J. (East Grinstead).—Your coloured print is worth a few shillings. The water-colour is probably by Richardson, Italian view, worth £1.

S. P. (Saffron Walden).—The copy of a Dutch picture is absolutely worthless. The drawing is of the period about 1790, with gouache body colour, worth a few shillings. The coloured print by Robinson, after Parris, from Lord Byron; the subject is *Corinth*.

F. W. (Cambridge).—Yours is a coloured sketch signed by Rowlandson. The Duke of Cumberland is the centre figure, the Prince of Wales, afterwards George IV., being the figure in the back wearing the blue coat; worth £2 or £3.

C. V. H. (Aldershot).—Your water-colour is by Wm. Payne. He was a great mannerist, a fashionable teacher, and from 1809 to 1813 was an associate of the Water-colour Society. There are several specimens of his art in the South Kensington Museum; yours is worth 5s.

Plaques.—H. K. (Kirby Moorside).— Your plaques are Italian productions of the late eighteenth century, of a bad period in art, and have little value to a collector.

Carpets.—R. R. (Malmo, Sweden).—Antique Persian rugs of the sixteenth century, if in good condition and finely coloured, are extremely valuable, going into hundreds of pounds; but it is impossible to say anything exactly unless the rug is examined. If you wish to dispose of it, send it to us, and we will get an expert valuation. We note your request for an article on carpets. Replicas of the water-bottle, as per illustration in THE CONNOISSEUR, with serrated bands of dull glass, 15 ins. high, can be obtained from the Venice Murano Glass Co. for 12s. 6d. Antique glass is difficult to distinguish except by experts; value £2 or so.

Enamel.—F. G. (Ball's Pond Road).—Your piece of Battersea enamel is much damaged on both sides, and in its present condition is worth £4 to £5.

C. I. (94, Eaton Place).—The Foochow lacquer box is worth 10s. One Canton enamel box, 3 bowls, 1 cup, cover, and saucer, 1 two-handled cup, 1 snuff-bottle and 1 plaque together are worth £10 or £12. These, by the marks, are about 120 years old, but of course this is comparatively modern for Chinese enamel. The Chinese frieze or wall-hanging is of some age, but little value—£2 or £3.

Fans.—F. D. (Abingdon).—The fan requires a new ribbon and retouching. In its present condition it is worth £4 to £5. It is an early eighteenth century fan, and if with Vernet Martin's original lacquer, would be worth £20 to £30. It would cost £6 or £7 to lacquer it and make it worth £15 or so.

Dutch Box.—C. W. L. (Stowmarket).—Your Dutch brass tobacco-box is late eighteenth century; worth 10s.

Intaglio.—H. B. D. (Newport).—The price of your Diamond edition of Pickering's *Compleat Angler*, by Walton and Cotton, in its present condition, without the front leaf and the back leaf, is about 10s. or more. In perfect condition it is worth about £1. The purple intaglio, though old, is of glass, and of little value. The intaglio in the ring is antique, with modern setting; value £8.

Painter.—T. H. B. (Hove).—R. R. Scanlan exhibited in the Royal Academy between 1832 and 1876, and the work will probably have some value for a sporting collector.

Sir Thomas Lawrence. P.R.A. *G. H. Phillips.*

The Countess of Wilton.

THE WOODCUTTER'S HOME
By Thomas Gainsborough, R.A.
Belvoir Castle Collection

Height, 57½ *ins.* ; *width*, 47½ *ins.*

NOTES ON THE PICTURES AT BELVOIR CASTLE BY LADY VICTORIA MANNERS PART II.

VERY great interest attaches to the series of pictures of the *Seven Sacraments*, painted in 1636 for the Cavaliere de Pozzo by Nicholas Poussin. This set was purchased by the fourth Duke of Rutland, in 1786, from the Bonapaduli Palace in Rome, by the advice of Sir Joshua Reynolds, for £2,000. To evade the law forbidding works of art to pass out of the country, copies were substituted for the originals, as the following letters show :—

"James Byres to the Duke of Rutland, 1785, June 10th, Rome. Some years ago you expressed a desire of having the *Seven Sacraments*, by Nicholas Poussin, in the Bonapadulia Palace. At that time it was impossible to get them, but I have just now unexpectedly succeeded. The price is two thousand pounds sterling. I get them one at a time from the Marquess, as the copies are made and put up in their places. I am in possession of four of them, and the fifth is now copying, but this is done with the greatest secrecy, and I must beg the favour of your Grace that if you take them, you will not mention it until they are in your possession ; were it known that they were going out of Rome, they certainly would be stopped, as they were formerly when Sir Robert Walpole had purchased them, and should wish it

SEA PIECE BY W. VAN DE VELDE

were never known that they came through my hands, as it might bring me to some trouble here. If your Grace does not choose to have them, I beg you will mention nothing of this affair, and destroy this letter" (*Belvoir MSS.*, vol. iii., p. 214).

"Sir Joshua Reynolds to the Duke of Rutland, 1785, July 5th. In regard to the subject of Mr. Beyers' letter, I would by all means recommend your Grace to close with it; though two thousand pounds is a great sum, a great object of art is procured by it, perhaps a greater than any we have at present in this nation. Poussin certainly ranks amongst the first of the first rank of painters, and to have such a set of pictures of such an artist will really and truly enrich this nation. I have not the least scruple about the sending copies for originals not only from the character of Beyers, but if that trick had been intended he would not have mentioned a word about his having copies made. I don't wish to take them out of your Grace's hands, but I certainly would be glad to be the purchaser myself. I only mean that I recommend only what I would do myself; I really think they are very cheap" (*Belvoir MSS.*, vol. iii., p. 222).

A LADY WITH ATTENDANT BY G. NETSCHER

When the set at length arrived safely in England, Sir Joshua was delighted with them; before being sent to Belvoir the pictures were exhibited for a time at the Royal Academy, where they were much admired. Horace Walpole, however, did not share the general enthusiasm, as he declares in one of his letters that Sir Joshua's geese were swans! The work of relining and cleaning the pictures appears to have been personally superintended by Reynolds, and the details given in his letter as to the methods of picture cleaning in the eighteenth century may interest the readers of THE CONNOISSEUR to-day.

"Sir Joshua Reynolds to the Duke of Rutland, 1786, October 4th, London. Everything relating to the pictures has hitherto turned out most prosperously. They have passed through the operations of lining and cleaning, all which has been performed in my own house under my own eye. I was strongly recommended to a Neopolitan as having an extraordinary secret for cleaning pictures, which though I declined listening to at first, I was at length persuaded to send for the man, and tried him by putting into his hands a couple of what I thought the most difficult pictures to clean of any in my house. His success was so complete that I thought I might securely trust him with the *Sacraments*, taking care to be always present when he was at work. He possesses a liquid which he applies with a soft sponge only, and without any violence of friction takes off all the dirt and varnish without touching or in the least affecting the colours. With all my experience in picture cleaning, he really amazed me. The pictures are just now as they came from the easel. I may now safely congratulate your Grace on being

VENUS NURSING CUPID
BY PARMIGIANO

THE ADORATION OF THE MAGI
BY MURILLO

relieved from all anxiety. We are safely landed; all danger is over."

Another series of the *Seven Sacraments* purchased from the Duke of Orlean's collection in 1798 for £4,900 by the Duke of Bridgewater is now in the possession of Lord Ellesmere at Bridgewater House, and differs in many respects from the Belvoir pictures: the figures are larger, and the shadows darker and colder.

The picture in the Belvoir set, *John baptizing Christ*, was presented by George IV. to the fifth Duke of Rutland as a substitute for the *Sacrament of Penance*, which is supposed to have been burnt in the disastrous fire of 1816.

The collection unfortunately possesses few pictures by the Spanish masters; there are, however, three Murillos. The two hanging in the Picture Gallery, *The Adoration of the Magi* and *The Madonna and Child with St. Anne*, have both suffered from over restoration and cleaning, the altar-piece in the Chapel, *The Holy Family in a Landscape*, is, however, of very great beauty, both as regards composition and technique. The figures are about life size, the Virgin is of the calm and placid type beloved by Murillo and his followers, the little St. John stands before her with his cross and scroll and lamb, St. Joseph behind. The landscape is especially beautiful; in the middle distance the spire of a church is dimly seen, and far away are solemn, mysterious mountains. The tone of the picture is dark, even sombre for Murillo, and is full of deep poetry and feeling. These three pictures were purchased by the fourth duke from Lord Harrington; the exact sum paid is not stated, although it is mentioned that they were valued by Sir Joshua Reynolds, Mr. Cipriani, R.A., and Mr. Cosway, R.A., at £1,800. Dr. Waagen remarks: "The picture in the Chapel I consider one of the finest by the master in all England. The expression of the heads has an elevation that Murillo seldom attained in such perfection; that of the Infant Saviour is as if He were transfigured. At the same time, what is most rare, the execution is carried out in a warm, reddish tone with equal solidity in every part."

THE HOLY FAMILY BY MURILLO

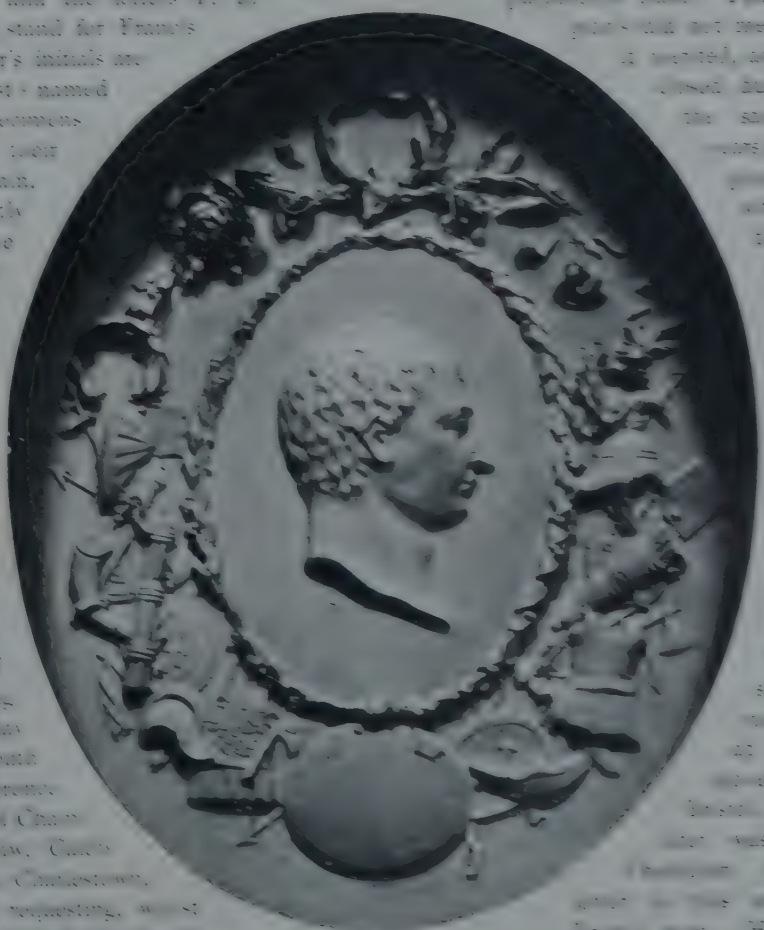
THE BIRTH OF ERICTHONIUS
By Rubens
Belvoir Castle Collection

Height, 16½ *ins.* ; *width*, 20 *ins.*

Old China

BRISTOL BISCUIT PLAQUES
BY PHILIP NELSON, M.D.

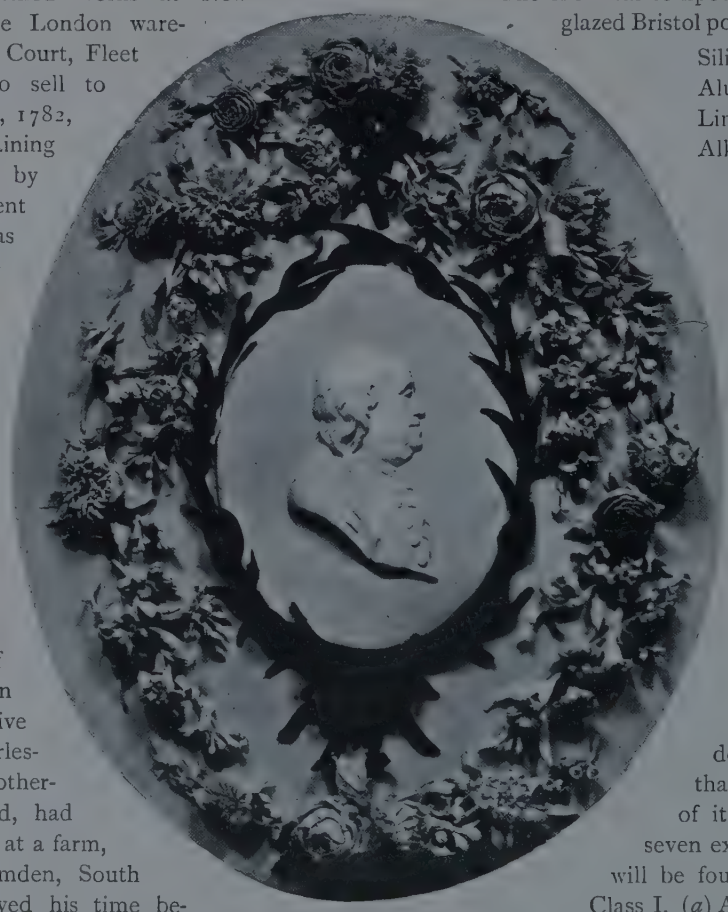
It would appear probable that as early as 1753 attempts were made to manufacture porcelain at Bristol. Of the examples, rough in execution, made at this period several specimens have survived to our time, among others a shallow plate dated 1753, bearing the initials J. B. Of the very type we have a bowl painted with a rude representation of the blacksmith's arms and the letters F. B. These letters F. B. stand for Frank's Benson, whose sister's initials are those on the first-named example. These specimens were made by their father John Benson, who was subsequently foreman in the Pastel works when they were in the occupation of Richard Champion.



The first venture of Richard Champion in the field of ceramics was in October, 1765, at which time he purchased the Bristol works for the manufacture of porcelain, but using for this purpose clay brought from South Carolina. In reference to this we find Champion's brother-in-law, Gov. Lord, writing from Charlestown, July 15th, 1765, requesting, should forwarding the material, that it should be manufactured at the Worcester china works, regardless of expense, into various articles, a list of which he enclosed. At the same time he informed his correspondent that the earth came from the midst of the Cherokee Nations from hills some four hundred miles from Charlestown.

As the cost at this time imported into Bristol was about £75 per ton, it was therefore deemed more expedient to employ Kaolin obtained from Cornwall which, though being of the same excellent quality, was on account of its lower price better suited for the purposes of trade. This venture of Champion's did not meet with the success it merited, and the works were closed during December of the same year. These were subsequently Champion, with that energy which marked his throughout life and, unhampered by previous difficulties, once more began the manufacture of China at Bristol, though the position of the works at this time is now unknown. In the course of the following year William Cookworthy, who had been engaged since 1768 in the manufacture of ware at Plymouth, removed his factory to Bristol, and three years later was bought out by Champion, associating with his name in the patent which three years after — namely, 1775 — was granted to Cookworthy.

considerable sum in the undertaking, which, alas! was not fated to yield any adequate return. In 1774 Edmund Burke successfully contested Bristol, being second at the poll, and no doubt this year saw the commencement of that friendship between Burke and Champion which continued until the departure of the latter for America, ten years later. The works remained in active operation till 1781, when the rights of manufacture were sold to a syndicate of Staffordshire potters, who established works at New Hall, Shelton. The London warehouse, 17, Salisbury Court, Fleet Street, continued to sell to the public until May, 1782, when all the remaining contents were sold by auction. Subsequent to this, Champion was resident in Staffordshire for some time, and later, during the Burke Coalition, was appointed Deputy Pay-Master-General. However, in October, 1784, Champion, weary of the disappointments of England, and always a fervent admirer of the American colonies, left his native land, sailing for Charlestown, where his brother-in-law, Caleb Lloyd, had long resided. Here at a farm, Rocky Branch, Camden, South Carolina, he employed his time between the profitable occupation of a planter and the pleasures of editing the correspondence of past years, years full of noble friendships.



No. II.—BUST OF BENJAMIN FRANKLIN

He had, contrary to the wish of his father, in 1765, married Judith Lloyd, with whom he spent many happy years until her decease a year prior to his own. Richard Champion died exactly seven years after leaving England, on October 7th, 1791, at the age of forty-seven years.

The principal characteristics of Bristol china are the exceeding hardness of the paste, the fine grain of the fractured surface, and its capability of bearing the most intense heat. This latter property was well illustrated by the fact that when the Alexandra Palace was destroyed by fire, the Bristol porcelain alone passed through the ordeal unscathed, although the heat was such as to reduce all other English china to shapeless masses. Its resistance to heat rendered it peculiarly suitable for use as tea ware, the Bristol ceramics in this respect differing in a very marked degree from Chelsea china, which was readily cracked by hot water.

The chemical composition of a piece of unglazed Bristol porcelain is as follows:—

Silica	...	62.92
Alumina	...	33.16
Lime	...	1.28
Alkalies	...	2.64
		100.00

What has been said above applies equally to all forms of Bristol porcelain, but it is with the biscuit plaques of this factory that we are more immediately concerned. There are several classes of these plaques, alike remarkable for the excellence of their modelling and their exactness of detail.

The first class to demand our notice is that bearing portraits, and of it we have no less than seven examples, of which four will be found illustrated.

Class I. (*a*) A beautiful female bust of classic form, in profile, excellently modelled. An example of this is in the Trapnell collection.

(*b*) Portrait of George Washington, profile to right, enclosed within wreath border which is surmounted by a spray of flowers, whilst beneath is a display of Roman military weapons. This, which is in the British Museum, is illustrated. (No. i.)

(*c*) Profile portrait bust of Benjamin Franklin, to right, in costume of the period, enclosed within a wreath of matted gold, round which are festoons of flowers, whilst a border of gilt surrounds the whole. A specimen of this is in the British Museum, and measures $8\frac{3}{4}$ by $7\frac{1}{8}$ inches (*vide* No. ii.). This plaque

No. III.—BUST OF LADY

No. IV. -BUST OF GENTLEMAN

was probably executed in 1778, in the course of which year Franklin visited Paris. This bust is sometimes found without any surrounding ornamentation, an example of which is in the Trapnell collection.

(*d*) Bust of George III., facing to right, wearing an embroidered coat and the ribbon of the Garter, with hair clubbed and tied behind with a large rosette.

(*e*) Bust of Queen Charlotte, to left, hair simply dressed, wearing fur-lined mantle trimmed with lace together with a pearl necklace. Both the above measure 5 by 4 inches, and are in the Royal collection at Windsor. It is recorded that in May, 1775, Champion, on being presented to Queen Charlotte, offered for her acceptance these two portrait medallions, which are in the original black frames.

(*f*) Bust of a lady, to right, wearing point lace cap, which, with the dress and frill, are of the most beautiful and marvellous finish.

(*g*) Corresponding bust of a gentleman in the costume of the time (1775), facing to left, the hair tied with a ribbon behind.

Unfortunately, nothing is known by which these two most interesting portraits can be identified; they are both in the Trapnell collection, and measure $3\frac{1}{4}$ and 3 inches high respectively (Nos. iii. and iv.).

No. V.—ALLIANCE OF THE HARFORD AND LLOYD FAMILIES

Class II. We must now consider those plaques which have glazed medallions in the middle, enriched with sun-rays, bearing the initials of the person to whom they were doubtless presented. Surrounding this are festoons of flowers tied above with a knot of gilded ribbon.

II. (*a*) Plaque as above, with the letters G.G., these being the initials

No. VI.—ALLIANCE OF THE BURKE AND NUGENT FAMILIES

of Gabriel Goldney, a partner in the firm of Goldney and Poultney, potters. It is recorded that this plaque was made in 1777 by Thomas Briand, of Derby, who was probably also the modeller of all the other flower-adorned plaques.

(*b*) Plaque with initials J. B., probably being those of Jane, the wife of Edmund Burke, returned as member for Bristol 1774, and no doubt made in the same year.

(*c*) Plaque bearing the letters S.C., which were those of Sarah, sister of Richard Champion. The size of these plaques is about 6 by 5 inches.

Class III. The third class of plaques is that which displays armorial bearings, and there exist some seven examples.

III. (*a*) Arms of France in the centre, surmounted by a crown, within a wreath of raised leaves (these, with the crown, are thickly gilt with matted gold wrought with the burnisher), and surmounted by a border of exquisitely modelled flowers. An example of this plaque appears in the Trapnell collection.

(*b*) Alliance of the Harford and Lloyd families. Sable, two bends argent, on a canton azure a bend or, impaling, sable, a chevron between three fleurs de lys argent. Crest, out of a coronet issuing fire flames proper, a griffin's head, or between two wings azure, fire issuing from the mouth, the whole being surrounded by floral decorations. Size 6 by 5 inches. It is recorded that Mark Harford married Sarah Lloyd, a cousin of Richard Champion. (No. v.)

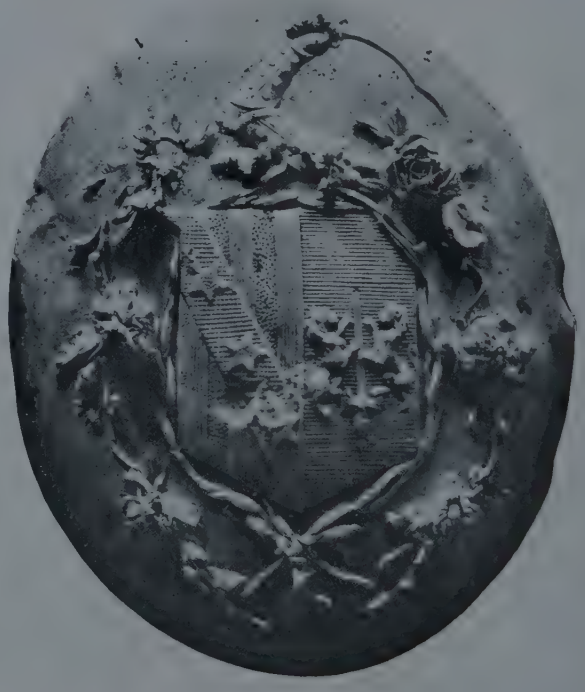
(*c*) Alliance of the Burke and Nugent families; Or, a cross gules, in the dexter quarter a lion rampant sable, impaling, ermine, two bars gules. The arms are within a wreath border, surrounded by the most exquisite floral sprays. This plaque, which is in the British Museum, records the marriage of the Hon. Edmund Burke with Jane Nugent, and measures 5 by 4 inches. (No. vi.)

(*d*) Alliance of the Elton and Tierney families. Paley of six gules and or, on a bend sable, three mullets of the second, impaling azure two lions rampant, or supporting a sword proper. Crest: An arm embowed in armour proper holding in the gauntlet a scimitar argent pommel and hilt or, tied round the arm with a scarf vert. The arms are surrounded with a wreath border, within a floral spray. The original of this plaque is in the British Museum and measures $5\frac{1}{4}$ by $4\frac{1}{4}$ inches. This records the marriage of Isaac Elton with a daughter of James Tierney, of Theobalds, Herts. (No. vii.)

(*e*) An oval plaque, with a coat of arms in the centre within a wreath of gold leaves, surrounded by flowers finely modelled, tied with a gold ribbon knot, in the original black frame.

(*f*) An oval plaque, with coat of arms surmounted by a crown, in the original black and gold frame. Both the above are in the Trapnell collection.

(*g*) Alliance of the Smith and Pope families; Sable



No. VII.—ALLIANCE OF THE ELTON AND TIERNEY FAMILIES.

a fesse between three saltires or; on an escutcheon of pretence the arms of Pope, or, two chevronels and a canton gules, the latter charged with a mullet of the first, above the crest of Smith, a saltire, or. The arms are within a wreath of gold leaves surrounded by floral decorations.

Class IV. The last examples of Bristol biscuit to which we need refer are the series of flower plaques of the finest execution and perfect from a botanical point of view.

IV. (*a*) Oval plaque of white biscuit bearing a vase decorated with festoons and pendants of flowers in full relief, very delicately modelled. This, which is in the Schreiber collection, measures 9½ by 3¼ inches.

No. VIII.—OVAL FLOWER PLAQUE

(*b*) In the Trapnell collection is a circular flower plaque, well modelled, and of unusual interest, since at the back of the original black frame occur the following words:

FROM
E. H. CHAMPION,
TO HER MUCH VALUED FRIEND,
MR. WM. P. LUNELL,
JUNE 7TH, 1822.

this being in the autograph of Esther H. Champion.

(*c*) In the Fry collection there was a circular flower plaque, a masterly production of flowers in white biscuit upon a deep blue-grey glazed background, in the original black frame.

(*d*) There are three types of the oval flower plaques, one of which is in the British Museum (*vide* No. viii.).

(*e*) Of the small circular plaques there are also three varieties known, one of which, four inches in diameter, is in the collection of the author (*vide* No. ix.).

In conclusion, it is interesting to observe the change in price which has occurred in the last hundred years. At a sale February 28th, 1780, two small circular plaques, Class IV. (*e*), realised only 28s., whereas in 1875 one alone obtained £10. In 1874 the Franklin plaque brought no less a figure than £165, the plaque bearing the arms of France bringing £66. From the above change in values it may be inferred that Bristol biscuit plaques are at the present time estimated at more nearly their proper value.

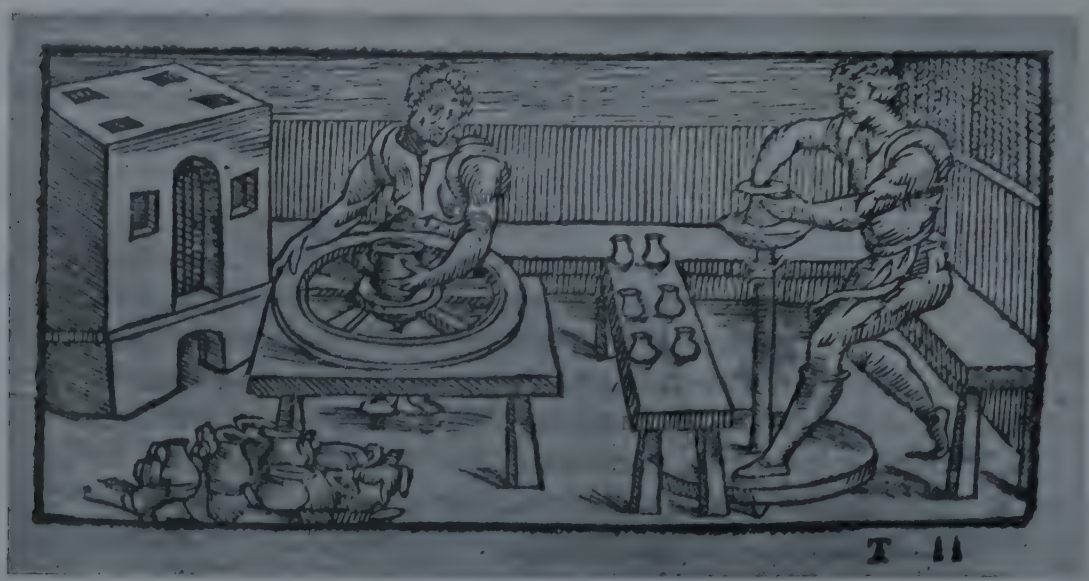
No. IX.—
CIRCULAR FLOWER PLAQUE

A CERAMIC LIBRARY
BY L. SOLON
PART I.

BITTER laments are sounded from all sides on the difficulties which beset, nowadays, the pursuit of book-buying and book-selling. "A truly rare and beautiful volume," sighs the despondent bibliophile, on his returning empty-handed from the auction-room, "is no longer to be obtained by anyone who has to discuss the outlay." "Good and valuable works," grunts the disheartened publisher, whose tempting reduction of the original prices fails to attract the sluggish purchaser, "have become a drug in the markets."

Both parties are right in the main; but what is loss to the one is gain to the other, and matters are far from being so hopeless as they would have us believe. Out of the inexhaustible store of printed matter scattered over the area of the cultured world, much that is enviable and precious may still reward the searches of a painstaking and clear-sighted explorer, and the man of limited means may still glean a gratifying harvest out of such odds and ends as have escaped the clutches of the dreaded purveyor. Let us discard, at once, the entrancing dream of ever securing for a song a priceless copy of some unobtainable work coveted by the most experienced and wealthy votaries of bibliophily. We must accept it as a fact; any chances of treasure-trove are well-nigh over by this time. What is left for us to do is to cast an inquisitive glance over the surrounding field of researches, and ascertain whether among the divers classes of literary productions which have, in turn, engrossed the attention of the specialists, there is not one whose bearings might correspond to the bent of our own fancy, and which, disregarded and neglected at this moment for some unaccountable reason, is still accessible to a book-lover of moderate ambition.

Acting on that principle, I have, myself, found in ceramic literature a comparatively unexplored region of bibliographical discoveries.



THE ITALIAN POTTER IN 1540 *From Biringuccio, La Pyrotechnia*

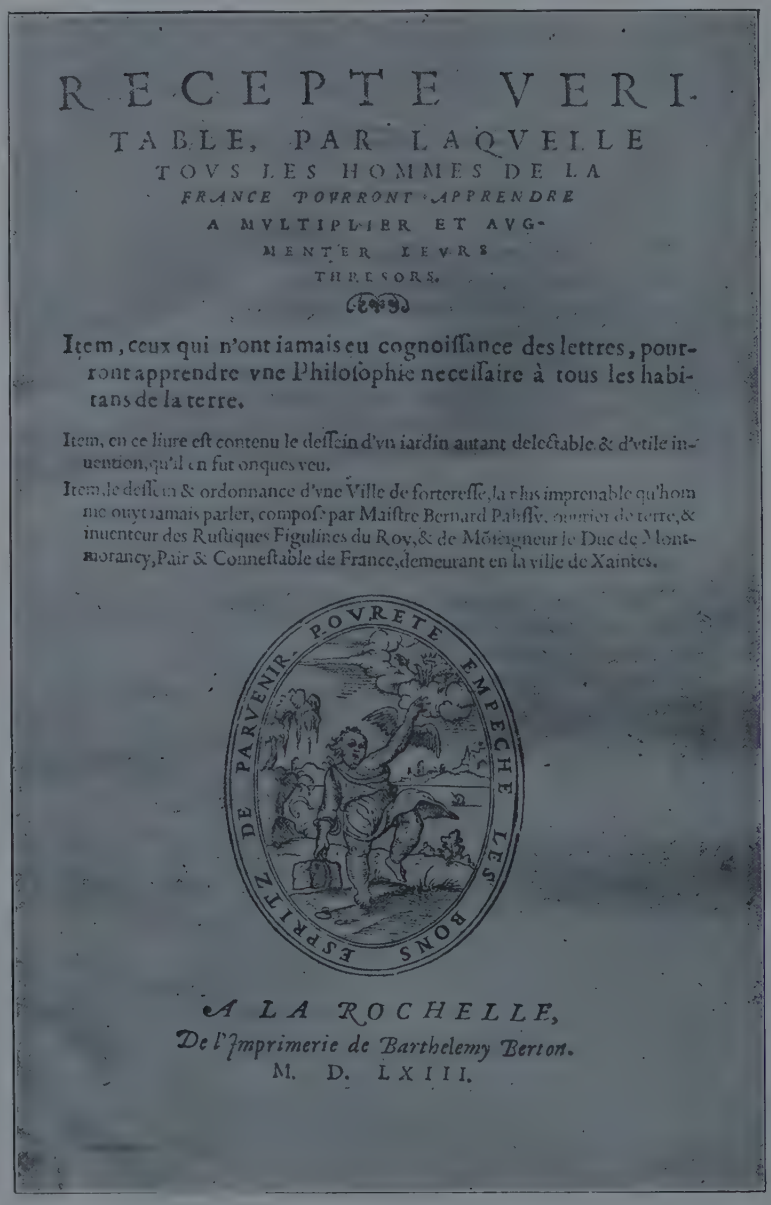
of Biringuccio, Venice, 1540, has but one chapter on the manufacture of majolica, but it affords sufficient particulars to enable us to form a correct idea of the methods followed at that time. A French translation of it, reproducing the Italian woodcuts, was published by Vincent, Paris, 1572. Garzoni has also devoted a chapter to majolica in his *Piazza Universale*, of which many editions were brought out. A German translation, issued in 1659, is illustrated with the interesting woodcuts of Jost Amman. The exhaustive treatise written by Piccolpassi, of Castel Durante, towards the middle of the sixteenth century, was printed, for the first time, in 1857. A few years later, Claudius Popelin gave a translation of it, in which he tried to render in the obsolete French language the quaintness of the old Italian text.

In France, the name of Palissy opens the list of ceramic writers, his chapter on *L'art de Terre* claiming admittance for his works into the technical section. The original editions are an exception to our general statement respecting the trifling cost of ceramic books; they are highly estimated and fetch a big figure in the auction sales. I had to wait long before I could lay hand upon a copy of his first work: *La recette veritable*. La Rochelle, 1563. His second work: *Discours admirables*, Paris, 1580, although rare, is more easily obtainable. The subsequent editions differ sufficiently from one another as to render them all interesting to the collector. A Parisian bookseller, Robert Flouet, reprinted the two volumes into one, under the title: *Le moyen de devenir riche*, in 1636; it contains much apocryphal matter, introduced by the worthy publisher. In 1777, Faujas de Saint Fond gave another reprint of some value for the large amount of annotations that had been added to the original text. I cannot mention here the numerous editions issued subsequently. As to the biographical notices of Palissy and his work, it is enough for me to say that I count over fifty of them in my collection; I am patiently waiting for the rest.

It will be found that France has usually taken the lead in all the branches of ceramic literature. At the opening of the eighteenth century, when the mysteries of Oriental porcelain troubled the mind of the potters of all countries, Père D'Entrecolles sent over from China a full description of the processes employed in Chinese manufacture. His faithful account gave rise to many practical experiments, illustrated in the valuable writings of Reaumur, Guettard, De Lauragnais, Darcet, and others. The movement culminated in the publication of De Milly's *L'art de la porcelaine*, in which all the recipes and methods of fabrication, so long kept a dark secret in the porcelain works of Germany, were disclosed for the first time. The

work was translated in all European languages. Setting aside the special treatises contributed to the diffusion of knowledge by Fourmy, Bastenaire d'Audenart, and the writers of the next period, I come, at last, to the *Magnum Opus*, the book that embodied the whole of previous achievements and laid out the basis of a modern ceramic science; a book which, for clearness of conception and fulness of execution, has never been surpassed up to this day. I mean the *Traité des Arts Céramiques* of A. Brongniart. So great is the admiration I entertain for it, that if a single work had to be selected to represent that branch of technical literature in a reference library, and if I was asked to name the best one, I would have no hesitation in saying that the choice should fall upon the treatise of Brongniart. I was fortunate enough to secure the very copy that was presented to King Louis Philippe, of whom it bears the crowned monogram, and also, what I highly value, a rare collection of all the other works and detached articles of the same author, once gathered by his brother, C. Brongniart.

England is poorly represented in this technical section; it comprises nothing more than a few articles on pottery extracted from Cyclopedias, and some practical handbooks of no scientific value. Among these latter we notice a bulky volume bearing the ambitious title of *The Chemistry of Pottery*, by S. Shaw. A cursory glance at his contents is highly disappointing; we soon realise that the man who, at the end of his life, could indulge in such rambling dissertations, was, surely, not in the full possession of his mental faculties. A rare group is formed by privately printed registers of colour-making recipes. None of them were ever put in the trade, but they circulated from hand to hand in great secrecy. The most notable among these is *The Valuable Receipts of the late Thomas Lakin, printed at Leeds, for his widow, in 1824.* Fifty pounds was charged for one copy; the one in my possession comes from the son of an original subscriber. Handbooks on china painting for amateurs, mostly of the catch-penny sort, are innumerable.



RECEPTE VERI-
TABLE, PAR LAQVELLE
TOVS LES HOMMES DE LA
FRANCE POVRRONT APPRENDRE
A MVLTIPLIER ET AVG-
MENTER LEVRS
THRESORS.

Item, ceux qui n'ont iamais eu cognoiſſance des lettres, pourront apprendre vne Philoſophie neceſſaire à tous les habitans de la terre.

Item, en ce liure eſt contenu le deſſein d'vn iardin autant delectable & d'vtile inuention, qu'il en fut onques veu.

Item, le deſſein & ordonnance d'vne Ville de forteresſe, la plus imprenable qu'homme ouyt iamais parler, compoſé par Maiſtre Bernard Paliſſy, ouurier de terre, & inuenteur des Ruſtiques Figulines du Roy, & de Mõſeigneur le Duc de Montmorancy, Pair & Conneſtable de France, demeurant en la ville de Xaintes.

POVRETE EMPESCHE LES BONS ESPRITZ DE PARVENIR

A LA ROCHELLE,
De l'Imprimerie de Barthelemy Berton.
M. D. LXIII.

TITLE-PAGE OF PALISSY'S FIRST WORK

In point of number, and for thoroughness of purpose, the German technical books occupy the first rank.

The idiosyncratic tendencies of a nation are rendered manifest by a long-maintained demand for a particular class of books. An Englishman will prefer practical to theoretical instruction; it is

as an apprentice in a well-conducted factory that the intending potter will endeavour to gain professional experience; he does not care for the dry learning that one can get out of printed books. A German, on the contrary, is fully convinced that the acquirement of scientific knowledge can alone secure his success in the trade. Accordingly, there are few among the able workmen employed in the pottery-works of Germany who do not spend part of their spare time in poring upon some technical treatise, in the hope of becoming one day independent manufacturers.

Next in the order of classification come the Histories of the Ceramic Art. The contents of this section are so diversified as to require the formation of many distinct and, as it were, isolated subdivisions.

Prehistoric pottery, by no means an inconsiderable group, stands quite apart from the whole of fictile productions. Ever since the sixteenth century the origin of the primitive earthen vessels so abundantly found in Germany have engaged the speculations of the antiquaries. The very curious superstitious beliefs of the times are discussed in their writings. By some the unshapely urns were accepted as the work of the impish goblins, who inhabit the bowels of the earth; by others as natural growths, developing in the soil in the same manner as coral grows in the sea. When I have said that Ledebur estimates at two thousand the number of volumes or articles written on prehistoric urns, my readers will understand that to complete this division of the library might prove a very heavy task. In England and France we must turn to the archæological publications of general interest to find references to the prehistoric pottery of the country.

To render due justice to the magnitude and value of the next section, which comprises the works on classical ceramics, would require a more competent pen than mine, and more room than I can dispose of in this article. I will not attempt to do more than give a brief survey of the distinct categories of which it is composed.

The work of Lazare Baif, *Annotationes*, etc., Paris, 1536, the second part of which treats of antique vases, is one of the earliest on the subject. My copy is in its original binding, and bears on the back the monogram of Diane de Poitiers. It passed into the hands of her friend the architect Pierre Lescot, who has affixed his signature to the fly-leaf. A curious booklet, printed at Lyons in the same year, for the use of the young scholars, gives the French equivalent for the names of the antique vessels, named and described in Latin by L. Baif.

During the past two centuries the study of painted vases has steadfastly passed through a subversive course of evolutions. The chief epochs of its onward progress have been defined as follows:—

The historical period.—J. B. Passeri was the first to disengage this special branch from the study of the monuments of ancient art, and to devote three thick folio volumes exclusively to the reproduction and interpretation of the subjects painted on the vases which were then being recovered from the necropolis of Etruria. The object Passeri had in view—and in the furtherance of which he was to be joined by a crowd of disciples—was to bring to light historical evidences of the forgotten glory of the Etruscan races. The plates provided for the illustration of the work, being introduced merely as accessory demonstrations of the shadowy theories, mostly evolved out of the writer's imagination, are very poorly drawn and engraved.

The artistic period.—This was heralded by a group of refined *dilettanti*, with Sir W. Hamilton at their head, who, aggrieved to see the deplorable conditions in which artistic taste had fallen under the influence of the prevailing Rococo style, conceived the idea of publishing and circulating among the educated classes a selection of ancient Greek vases, and of chosen examples of the pure and graceful paintings with which they are adorned. This was, in their estimation, the best means to inspire and transform the work of the aberrant designer, and retrieve decorative art from its baneful trammels. The reproductions being intended to be used as models, the engraver received strict recommendation to amend any apparent fault of design that could be noticed in the original. In consequence the plates engraved under such a misconception, although very good in their way, cannot always be commended on the point of accuracy.

The exegetic period.—The fascinating task of investing with an intricate and erudite elucidation any seemingly common-place subject, and endowing a simple detail of ornamentation with a mystical signification, was the next direction taken by the study of vase paintings, and it became the only pre-occupation of the classical archæologist. In the works of Böttiger and Christie the extravagance of exegetic discantations may be said to have reached its climax.

The rationalistic period.—A much needed reversion to sounder principles in the investigation of archæological problems was the natural consequence of the exuberant digressions of the learned visionaries whose unique efforts had been to excogitate some far-fetched explanation for anything that was inexplicable. Gerhart dared to break away from the hallowed tradition, and boldly declined to see in a vase painting anything else but what the work of the

artist suggested most obviously to the mind. Otto Jahn, still enlarging upon the reform introduced by his master, and discarding the last prejudices inherited from his forerunners, became the founder of a new school; the well-grounded rules which he laid down and followed in his labours have safely guided, in their onward progress, the modern students of Greek ceramic art. We have reached, at the present moment, what may be called the Technical period. The researches are, now, particularly directed towards tracing the origins, fixing the date and locality of production of the leading types, discriminating between the materials and processes employed, recording the names of the potters and describing the characteristic style of the best vase painters, and finally sifting a number of minor points absolutely neglected by previous writers. The engravings are no longer fanciful interpretations of the originals, and the utmost importance is attached to the perfect correctness of the reproductions.

Each of the various classes of publications I have just described, as well as the group constituted by the works on Roman pottery, are amply represented in my collection, although I cannot say that any of these groups approaches completion, so considerable is the totality of the works of which they are severally composed.

To be continued.

THE POLISH POTTER IN 1406
From Bucher, Die alten Zunft-und Werkers Ordnungen der Stadt Krakaw

Notable Collections

THE AUGUST ZEISS COLLECTION IN BERLIN

BY W. FRED

One can learn much of the essence and civilization of a town if one looks up its collectors. Many a thing can be seen concerning the artistic level, the aims and talents of the nation, that public exhibitions, public galleries, the architecture of the streets, and monumental art do not reveal. The historian will here also find a mirror of the times. When some day the history of public taste will be written—which could tell us more of the nature of art development than all theoretical esthetics—the collector, the Mæcenas, will be given an important chapter. One has to think of all the changes. Grecian art in its early bloom was official art; only at a comparatively late period, and with increasing luxury, it became the concern of the few. But during the flowering time of the Roman-Latin period, the Mæcenas ruled supreme. Art had penetrated the private house, and the Roman millionaires kept art slaves, who had to carve wood or marble, and to forge and hammer metal in artistic fashion. Export from foreign countries is flourishing, and in the palace of the Roman Mæcenas the oriental vase stands by the side of the cedar table which has cost millions of sesterces. In the middle ages art and collecting has become the concern of the Church. The renaissance helps everywhere to bring the private collector and art lover to the front. In Italy it is the princes of old and new blood, war lords or merchants, but even these merchants grow into tyrants. In Germany we find the same course of development; the aristocracy fulfils the office of art protection. And in all countries, far into the nineteenth century, the most beautiful collections remain the property of the nobility.

THE VIRGIN AND CHILD BY LUCA DELLA ROBBIA

If you search for the great treasures of a beautiful past,

CARVED WOOD BUST, NORTHERN ITALIAN
SEVENTEENTH CENTURY

CARVED WOOD BUST, NORTHERN ITALIAN
SEVENTEENTH CENTURY

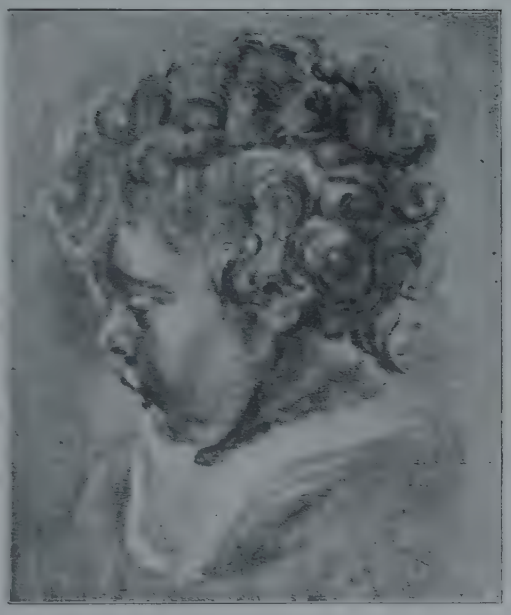
red-brown dress and a blue cloak; gold appears on the pattern of the dress as well as in the stars of the mantle. The background is golden; a red pomegranate pattern can still be recognised. The tabernacle frame bears the inscription, "Ave Maria Gratia Plena." Thoroughly different from this extremely delicate work is Luca della Robbia's high relief of the *Virgin and Child* in the Zeiss collection. Everything here is more material and substantial, a difference which is not only of a formal nature, but is also apparent in the expression. The child is here already detached from the mother, has its independent life, and looks away from the mother. The whole work shows the intention to render rather the naïve, human, than the divine, splendid elements. The colour of the Virgin's dress is of a pale red, the cloak bluish green and again sprinkled with stars.

We leave the domain of religious plastic art in turning to a strange coloured clay group (about 24 ins. high), ascribed by Bode to one of Donatello's successors. Its creator has been called the "Master of the Naughty Child," and the Berlin Gallery owns some of his works. His peculiarity consists in the fresh directness of his *genre* representations. There is a refreshing vigour about this group. If the authorship of this work is questionable, there can be no doubt about the beautiful, active figure of Neptune by Andrea Briosco, called Riccio. The same bronze statuette can be found in Florence and other places. The movement is magnificently expressed in every line of the whole body. Attention must also be drawn to the stucco statuette of San Bernardino, by Niccolo dell' Arca. Bode has pointed out that some similar figures can be found on the Bolognese Arca (hence the name Niccolo dell'Arca), and thinks it possible that this figure may have been the model.

URBINO FAYENCE
BY ORAZIO FONTANA

Of the works of the

LIMOGES PLAQUE, 1562



PROFILE OF A CHILD BY VANDYCK

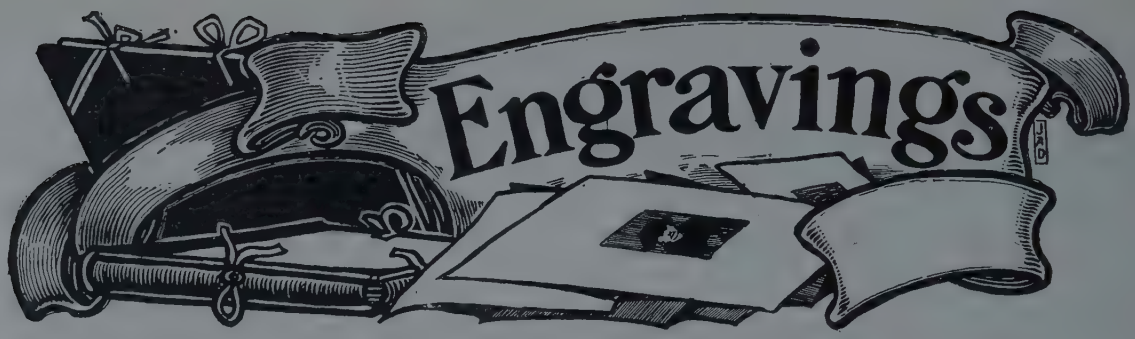
late renaissance included in this collection. I must mention a *Putto*, an inkstand by Jacopo Sansovino, and a *Venus* by Giovanni da Bologna. Two curious carved wood busts, dating back to the beginning of the seventeenth century, are of Northern Italian origin. These two busts, a man and a woman, come from a small church in the Canton Ticino, close to the Italian frontier. One can only conjecture the identity of the Saints represented. The catalogue says "SS. Sebastian and Magdalen"; but there is no real reason for such an attribution. However this may be, the figures have a distinct charm of their own.

From among the many treasures of this private collection I can only mention a few more. An Urbino fayence attributed to Orazio Fontana, that greatest of the Majolica masters of the Fontana family; it is a plate representing the rivalry between Apollo and Paris. Connoisseurs will be particularly delighted with a Limoges plate, one of a calendar series; it represents the month of December. In the catalogue the year 1562 is mentioned, with the additional remark: "Grisaille painting on deep blue ground, the flesh tones salmon pink, the outlines partly heightened with gold."

If we now turn towards the paintings, the first glance should be bestowed upon a child's profile by Vandyck. It has been recognised as a sketch taken from a son of Rubens. There are a good many old Flemish and Dutch masters, among which a beautiful clear head by Lucas van Leyden, painted on wood, and signed "L," is particularly noteworthy.

PORTRAIT BY LUCAS VAN LEYDEN

To this principal portion of the collection, the effect of which is enhanced by a profuse number of splendid textile works of all countries and periods, and by other *objets d'art*, have been added some modern paintings. The most important of these is an early oil painting (1891) by the lately deceased Italian artist, Giovanni Segantini.



HENRY BUNBURY, CARICATURIST
BY HERBERT EWART
PART II.

In 1797 the Duke and Duchess of York were living at Oatlands Park, near Weybridge, and Mr. and Mrs. Bunbury had removed to a small house in the village of Oatlands, in order to be near them. Besides Henry Bunbury's official connection with the Duke of York, his wife was on terms of great intimacy with the Duchess. Life at Oatlands Park seems to have been by no means uneventful. The Duke of York had a passion for turning night into day, and high play was the rule, followed by heavy suppers, which began at midnight and lasted until well into the daylight hours of the morning. No doubt Bunbury often took part in these dissipations, and it was hardly wonderful that in the end the fortunes of the Royal master became as embarrassed as those of his equerry.

In the following year—1798—a heavy blow befell Henry Bunbury in the death of his beautiful wife, at the comparatively early age of forty-five. Their married life had lasted for seven-and-twenty years, and there can be no doubt that Bunbury was passionately attached to his wife, and that he greatly admired her beauty. She appears in many of his caricatures; but it is chiefly in his fancy subjects that Bunbury introduces over and over again the charming face of Catherine Horneck as he first knew her. Mrs. Bunbury lies buried in the church at Weybridge, where many years after her sister was also buried, and in the same church lie the remains of her friend and benefactress the Duchess of York.

During the last thirteen years of his life we hear little of the caricaturist, who, after the death of his wife, seems to have lived in retirement. No doubt he paid visits from time to time amongst his old friends; certainly such real talent and so strong a

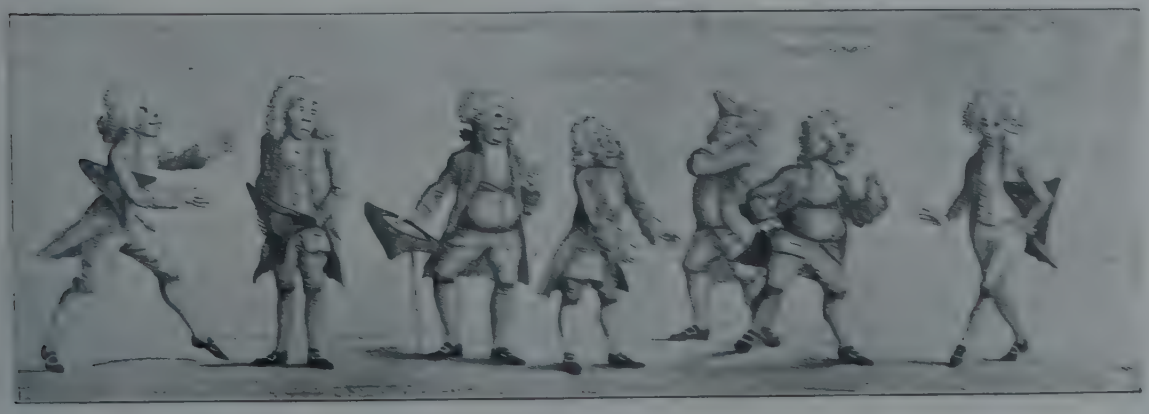
PATIENCE IN A PUNT

THE PROPAGATION OF A LIE

character could not have passed even the declining years of his life in idleness. Bunbury went to live in the neighbourhood of Keswick, where he had as a neighbour Robert Southey, the school friend of his elder brother. During the latter part of his life Henry Bunbury had the satisfaction of seeing his only surviving son married to a daughter of General Fox. By a curious coincidence this young lady was a grand-daughter of the first Lord Holland, and a great-niece of Lady Sarah Bunbury (who had been at one time the wife of Henry Bunbury's elder brother), as well as being a niece of Charles James Fox, the statesman. This complication of connections was still further increased later on when Sir William Napier, one of Lady Sarah's sons by her second marriage, and the historian of the Peninsular War, married the second of General Fox's two daughters; and further still when Sir Henry Bunbury (the caricaturist's son) married *en secondes noces*, Sir William Napier's sister. Considering how various the original circumstances of the two families were, these cases of inter-marriages are all the more remarkable.

Henry Bunbury, whose life, judging by the amount of work he got into it, should have been a long one, only lived till the age of sixty-one. His death took place quite suddenly at Keswick on 29th May, 1811, and he was buried in that region of lake and mountain, far away from the graves of his household gods in Suffolk and Surrey. Her portrait, as has already been mentioned, surmounts a mural tablet in the parish church of Barnsdall, Suffolk, and is one of the prettiest, as well as the most characteristic, of the many memorials of the kind that are to be found in our churches. Its simplicity and good taste are more prominent characteristics of the memory than the sorrow one would have expected or had been.

Comparing Bunbury with contemporary caricaturists, two characteristics are especially remarkable. In the first place, notwithstanding that he lived at times of great political excitement, none of his drawings have any reference either to public persons or public affairs. Nor was any spirit of party at a time when the standard of taste in such matters was of no means high—as Gillray's caricatures, with very few exceptions, reflect the grossness and grossness that passed for wit and humour at an earlier and generation, and are so marked a characteristic of the other caricaturists of the time.



THE PROPAGATION OF A LIE

ELKANAH SETTLE, "CITY POET"

BY CYRIL DAVENPORT, F.S.A.

PART I

THE great popularity of the many recent Royal processions and triumphs of great soldiers which has been so evident of late years in London, assure us that the English people really like such pageants.

For some reason or other, however, the Lord Mayor's annual procession has not altogether maintained its reputation, although it is indeed a very proper and necessary journey of the chosen of the City to take his inauguration oaths. Indeed, I believe the discontinuance of the ornamental character of the procession has already been mooted. I think such discontinuance would be an undoubted calamity.

If some future Lord Mayor would boldly remodel the whole thing and decide, once more, to take his journey by way of the Thames, he might easily make his progress a thing of beauty, as, given fine weather, a water show of that sort is perhaps the most easily seen and picturesque of all kinds of processions.

During the latter half of the seventeenth century and the beginning of the eighteenth, one of the officials most nearly concerned in preparing the Lord Mayor's show was a poet, sometimes appointed for a special occasion, but latterly holding regular office. The poet was considered to be a man of taste both in the matter of words as well as design; he not only wrote the laudatory verses which had to be spoken at various points on the occasion of the procession, but also had to a great extent the superintendence and control of the elaborate set pieces or pageants ornamenting the route, as well as over the various character groups forming part of the procession itself.

Much information about these London triumphs can be found in Fairholt's *History of Lord Mayors' Pageants*, as well as in Nichols's *London Pageants*, and abundance of further particulars concerning them is given in other contemporary works dealing indirectly with the subject.

One of the best known of the poets who worked for the Lord Mayors' shows, without a regular official appointment, was John Taylor, known as "The Water Poet." Taylor began life in the Royal Navy, and was afterwards a Thames waterman. He had much facility for writing doggerel verses, and many of his poems were published by himself and presented to his many patrons. He arranged the water pageant held on the occasion of the marriage of the Princess Elizabeth in 1613, and also the water procession of Lord Mayor Parkhurst in 1634. After John Taylor a certain Thomas Heywood acted as poet and artistic supervisor, and he was succeeded by John Tatham, a dramatist, who held a regular position as first "City Poet," and superintended the processions from 1657 until 1664. For the next five years the City of London had little spirit for anything so frivolous as mayoral processions, as it had grave troubles in the matter of plague and fire to contend with, and no record is found for 1670. In 1671 we find the name of Thomas Jordan given as City Poet.

Jordan was an actor and a friend of his predecessor Tatham. He early showed taste in writing verses, and in 1639 recited some of his compositions before Charles I. Jordan wrote flattering poems, with spaces left here and there, which he filled up as required by means of a small printing press. These doctored poems he sent about to different persons of eminence, each recipient being supposed to imagine that the poem had been written for himself alone. This same idea of making one poem serve for several patrons was afterwards utilised by Elkanah Settle, but instead of the hand-typed spaces, he indicated the dedicatee by means of special designs stamped in gold on the covers.

About 1660 Jordan took to writing plays, and in 1671 he was appointed poet to the Corporation of London, in succession to John Tatham. He wrote a considerable number of poems of various kinds, and as far as he went was quite the best versifier of any of the City poets. Jordan held this official post until 1685, when he was succeeded by Matthew Taubman.

Taubman, like most men of his time, was a politician, and brought his politics into his every-day life. He was a time-server, and a very bad poet. In 1687 James II. dined with the Lord Mayor, and Taubman celebrated the occasion with some very cringing verses; but in 1689, his last pageant, he forgot his recent views, and commemorated the event in a poem of an entirely opposite feeling.

In John Nichols's *History of London Pageants*—a list and account of the various official publications descriptive of the annual shows at the inauguration of the Lord Mayor—the last in which the name of Matthew Taubman appears as poet, is dated 1689; in 1690 Sir T. Pilkington was Lord Mayor, but no show is recorded, and from 1691 until 1708 the name of Elkanah Settle appears on all of them, the title-pages themselves, however, only bearing his initials.

These accounts of the Lord Mayor's shows are called "The Triumphs of London," and that in which

Settle's annals first appear is typical of all of them. It reads —

"The Triumphs of London, Performed on Thursday, October 29, 1691, for the Entertainment of the Right Honourable Sir Thomas Stamp, Kt., Lord Mayor of the City of London. Containing a true description of the several Pageants, with the speeches spoken in each pageant, all set forth at the proper costs and charges of the worshipful company of Drapers. By E. S. London: Printed by Alex. Milbourn, for Abel Roper, at the Mitre near Temple Bar, 1691."

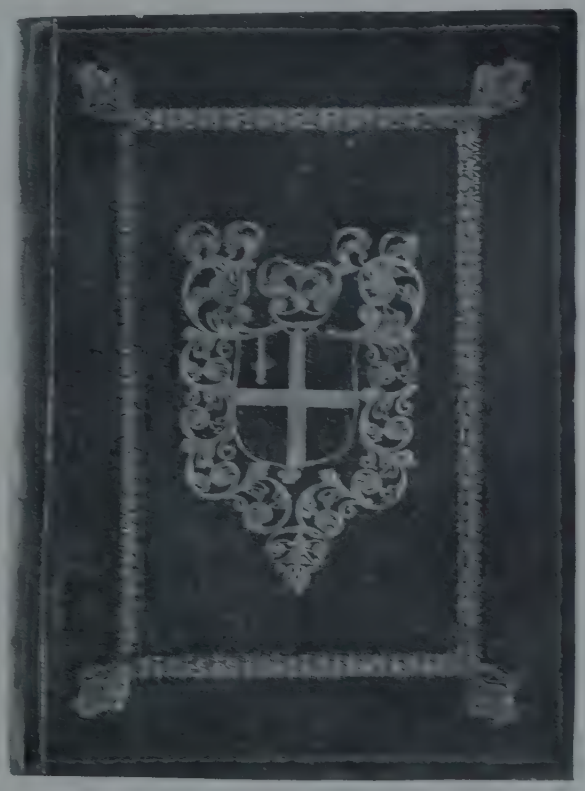
Settle was a scholar of Westminster, and at the age of eighteen wrote *Cambyses, King of Persia: a Tragedy*, 1667, and it had even then a fair success. He afterwards went to Cambridge, and received a fair classical education, the result of which can be seen in many of the title pages of his books, as well as in the fact that many of his poems are written both in Latin and in English; but he never fulfilled his early promise.

Several of Settle's plays were acted at Whitehall and there appears to have been some rivalry between him and Dryden, mischievously fomented by the Earl of Rochester. The two poets abused each other freely, and when Pope joined Dryden, poor Settle, conceited as he was, had a very bad time. Even Wilkes on one occasion referred to him as one whose poetry matched the queerness of his name. Like Taubman, Settle took a very lively interest in the politics of his time.

The last of Settle's official publications concerning the Lord Mayor's show was in 1708, after which time he seems to have gradually declined in prosperity, as after that date we find him endeavouring to make profit out of the small bound poems which form the subject of the present paper, and which have the sadness about them of being the last efforts of a certainly clever but erratic genius to keep himself above water.

In 1718 Settle was admitted into the Charterhouse as a poor brother, and here no doubt he found peace in his declining years, dying in 1723. He is said to have been tall, with black hair.

The *Poems* Settle published during the early years of the eighteenth century for the purpose of presentation—no doubt in expectation of payment—are always bound in accordance with their dedication, or attribution, and are stamped in gold with armorial devices or actual coats-of-arms.



AUGUSTA TRIUMPHANS. TO THE LIEUTENANCY OF THE HONOURABLE CITY OF LONDON. A CONGRATULATORY POEM BY E. SETTLE, "CITY POET"

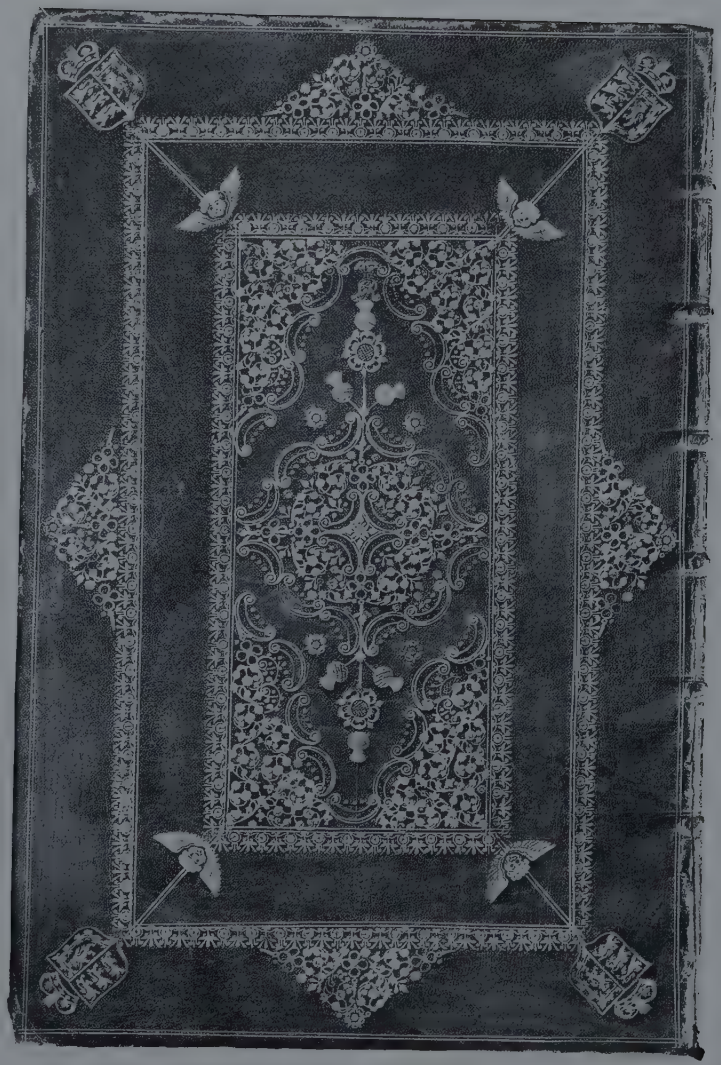
London, 1691 (with the arms of the Drapers' Company)

The style and manner of these bindings are quaint and eccentric enough to warrant the assumption that their production was inspired by the last of the City Laureates. They form an interesting and unique group of English bindings, as although "armorial" bindings are in themselves common enough, this is the only instance in which a particular binder has consistently ornamented a large series of bindings with heraldic designs. In saying this I make exception in the case of Royal binders, but with this reservation, the binder who worked for Elkanah Settle, and by his direction, has left a larger series of English miscellaneous armorial bindings than any other of his trade.

The office of City Poet was one of considerable honour, but not of much profit. I think £6 is the sum generally attributed to it, so it is not to be wondered at if Settle made use of his reputation, such as it was, to increase his official salary. So we find a number of short poems written by him to commemorate domestic occasions of rejoicing or mourning, written with the concurrence of the persons, or their representatives, in whose honour they are made. Other poems are of general and political interest, and these have in many instances travelled;

VIRTUTI SACELLUM. FUNERAL POEM TO THE MEMORY OF THE EARL OF DUNDONALD. BY E. S[ETTLE]

London: Printed for the Author, 1720
[With the Arms of the 4th Earl of Dundonald, impaled with those of his wife Anne, daughter of the 1st Earl of Dunmore]



CARMEN IRENICUM. IMP. MAG. BRITT. CORONARUM UNIO BY E. SETTLE

London: Printed for the Author, 1707
[With the Arms of England and Scotland impaled, ensigned with a Royal Crown Probably made for Queen Anne]

that is to say, they have been sent to several people in turns, the bindings being ornamented with the coat-of-arms of each successive recipient. When anyone to whom such a book was sent returned it, the City Poet was not much disturbed, he simply forwarded it to his binder with a sketch of a new coat-of-arms, and the old one being covered up with a thin overlay of new leather, sometimes of a different colour to the old piece or pieces, the revised version was impressed in gold in the proper place. In due time the book was sent off again, possibly to meet with a more appreciative patron, who would enshrine it among his more valued books. The first designs were never erased, and they remain intact under the superimposed labels, which can easily be detected because of the slight thickening, and in such cases, as both sides are alike in all of them, it is well to remove the added labels from one side, as by so doing the history of the book can be to some extent followed. If any such superincumbent coats are removed, they should be carefully preserved inside the cover of the book, marked and dated.

There does not appear to be much of Settle's manuscript remaining, but I have come across two of his letters, undated, which in all probability accompanied bound copies, with armorial devices, of the works referred to in them.

The first of these is addressed to Sir Hans Sloane, and reads as follows:—

"Sr,—Your eminent worth and Learning has encourag'd me to lay before you the enclosed Essay, hoping the Greatness of y^e^ Subject may a little recommend it to yo^r^ Favourable Acceptance.

"I am, with all humility, yo^r^ most devoted Serv^t^, "E. Settle."

If only Settle had said a little more clearly what the "Great Subject" was, we might have been able to find this very book. The other letter is addressed thus:— "To Robert, Earl of Oxford.

"My Lord,—Having laid at your Ldp.'s feet a divine Poem on the holy Eucharist, I humbly pay my Duty to your Ldp. to know how you are pleas'd to accept of it, being

"My Lord, your Ldp.'s most dutyful servant,
"E. Settle."

In many instances there are notes, MS. or printed letter by letter, in copies of Settle's various poems. In a copy of *The Protestant Succession, 1709*, with the arms of Fiennes on the outside, is a manuscript note which says that "Elkanah Settle, King's scholar of Westminster, 1663, Commoner of Trinity College, Oxford, last of the City Poets, Laureate, died in a hospital, 1723. For an account of his rivalry and disputes with Dryden, see Johnson's Life of that Poet."

In another, a copy of *Augusta Lacrymans: a funeral poem to the memory of Charles Baynton, Esq., 1712*, with his arms on the cover, is a note to the effect that it was "Presented to the British Museum by G.C. Gorham (to whom this copy descended from the Baintons), Dec., 1838."

Again, in a *Funeral Poem to the memory of the Earl of Dundonald, 1720*, with his arms on the cover, is a note by his countess, "Anne Cochrane my book, sent me from London by Mr. E. Settle, of the 16 of Nov^br.^ 1720."

In the City is one of several which were presented to officials, in which a dedication is stamped letter by letter by hand: "To the worthy John Amy, Esq., one of the commissioners of the Honourable Lieutenancy Humbly addressed by E. Settle, City Poet." This copy is one I have had figured by kind permission of the Guildhall authorities; it bears the City arms outside. *(To be continued.)*

PINDARIC POEM. BY E. S[ETTLE]
London: Printed for the Author, 1711
[With the Arms of Williamson impaling Bushell]

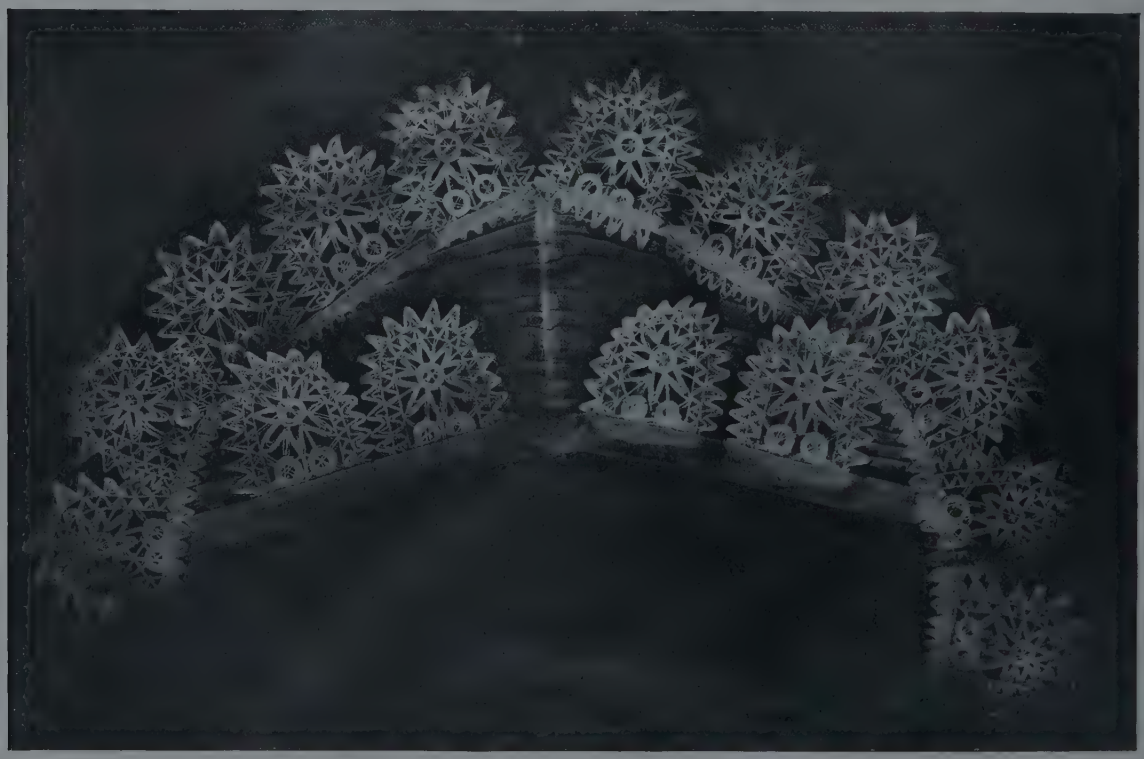
RUFFS

BY MRS. F. NEVILL JACKSON

A COLLECTOR of fine laces usually acquires such specimens as are valuable for their beauty of design and workmanship; sometimes pieces belonging to one of the great types alone form a most interesting series, for in thus specialising it is possible to obtain a fairly complete history and to trace the gradual evolution of certain characteristics, and so gain an intimate knowledge of the development of the type.

Occasionally, however, we come across specimens of lace whose interest depends not on their beauty nor on their connection with a particular type, but on their antiquarian interest alone. It is to this class that the ruffs which are the subject of this article belong, and it is with enthusiasm that we approach it, for authentic specimens are so rare that we are fortunate in being able to illustrate three varieties which were undoubtedly made at a time contemporary with their fashion in wearing.

There are many reasons for the extreme rarity of a "find" in this particular item in the dress of past days, the most potent being the fragility of the ruff. Added to this the wear of lace-trimmed ruffle was "hard," for as every practical woman knows, it is the cleaning, not the wearing, of lace and cambric



POINT GOTICO ON UPSTANDING COLLAR FOR DECOLTAGE

HÉLÈNE FOURMENT
By Rubens
Photo by Hanfstängl
Munich Gallery

which destroys it, and the washing must have been frequent to preserve the desired snowy whiteness or stainless yellow tint. Starch, so necessary for the successful set of a ruff, is a very destructive agency—it was called the "devil's broth" in those days, when anything not completely understood was attributed to the agency of the evil one.

The art of starching reached England about the middle of the sixteenth century, the wife of the Queen's coachman, who was a Dutchman, Gwyllam Boenen by name, having brought it with her from Flanders. Later, Madame Dingham van der Plasse, also from Flanders, set up as a clear starcher in London. Stowe says: "The most curious wives now made themselves ruffs of cambric and sent them to Madame Dingham to be starched, who charged high prices. After a time they made themselves ruffs of lawn, and thereupon rose a general scoff or by-word that shortly they would make their ruffs of spiders' webs." This enterprising Mrs. Dingham took pupils at £5 apiece for teaching the art of starching with setting sticks, struts, and poking sticks made of wood or bone; £1 extra was charged for teaching the making of the starch.

Another reason for the destruction of old ruffles is the fact that the lace on them was much more durable than the cambric or lawn on which they were sewn, so that many a roll of guipure which has been found laid by with antique costumes probably formed the trimming of the ruff, but being separated from the foundation has lost much of its antiquarian interest. The large quantity of lace required (we read of "eight yards of ruff of cambric with white lace called hollow lace" in a wardrobe account of Queen Elizabeth) would suggest to the thrifty inheritor of an old ruff whose foundation was tattered that the lace could be utilised for some other purpose, when ruffs were no longer modish.

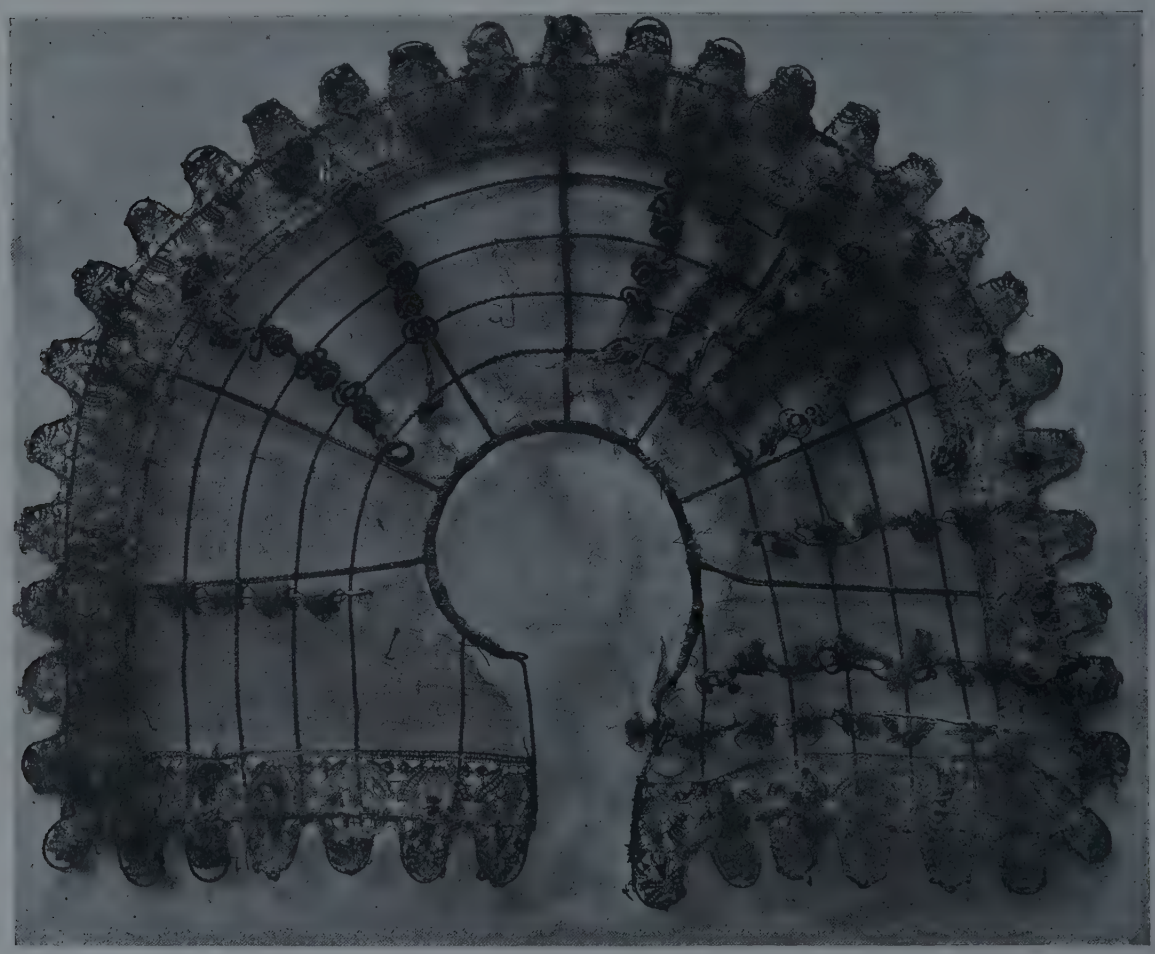
LACE-EDGED CAMBRIC RUFF WITH GILT WIRE SUPERTASSE

The evolution of the ruff is an interesting subject, and though it is with that famous dresser Catherine de Medici that we chiefly associate the outstanding collar, lace-edged or completely composed of lace, we must look earlier for types of neck frills from which the Medici collar evolved.

The fraise, as it was called in France from its resemblance to the fold round the neck of a calf, was first used by Henry II. of France to conceal a scar on his neck, and like all variations of dress

initiated in such high quarters, was universally adopted by the courtiers of either sex, so that the ruff, now looked upon in its present attenuated and degenerate use as exclusively the adjunct of a woman's dress, was at first not only worn by men, but introduced by a man. Under Henry III. of France the men are described as "mignons frisés et fraisés"; the ruffs were made of a huge size, and it is said by a gossip of the day that the Queen was obliged to have a spoon with a handle two feet in length in order to eat her soup. The fashion spread all over Europe, and the pictures by Rembrandt, Holbein, and other masters of the day show this stage of the life of the ruff with great exactness.

Introduced earlier into England, the ruff had grown to enormous dimensions by the time of Elizabeth, and in her Royal wardrobe accounts there constantly appear items such as "bone lace for ruffs," "hemming and edging of cambric" for the same purpose, and "lawn with laid work for ruffs." Such ruffs as will be seen in the pictures of the period were pleated closely, and in getting them up poking sticks were used for separating the folds when ironed. Such an operation was not considered beneath the notice of the dandies of the court, and Henry III. of France was called by the satirists of the day the "Ironer of his wife's ruffs," for he is said to have adjusted the poking sticks with his own royal hands.



RUFF LACE EDGED WITH WIRES ORNAMENTED WITH ROLLED CAMBRIC AND FLOWERS. SEVENTEENTH CENTURY

Cut work and embroidered cambric was used as edgings on the ruffs besides the bone laces and purlings, and the narrow simple twisted thread laces of the sixteenth and seventeenth centuries. Frequently small seed pearls were sown at the edges, and sometimes "silver and spangles" are mentioned amongst the enrichments of the lace-trimmed ruffs, besides rubies and other precious stones.

Of the three examples shown in our illustrations, two were worn close to the neck, the third edged the

PORTRAIT OF A YOUNG LADY
BY VAN DYCK
BRERA, MILAN

MARIE LOUISE,
PRINCESSE DE TASSIS
BY VAN DYCK

PORTRAIT OF A LADY AND CHILD

By Rubens

Photo by Hanfstängl Dresden Gallery

decoltage in the way so gracefully shown in many of the pictures of Rubens and Vandyke. Both of these masters realised the decorative value of the ruff, and have left us splendid examples of its use in many fine portraits. In each ruff illustrating this article, the elaborate wiring necessary for the outstanding effect is clearly visible, and it is interesting to note that in one case an elaborate trimming has been added to hide the supports. This trimming is made with cambric, which in some places is twisted and stitched into the semblance of flowers and leaves, just as the dressmakers of to-day make flowers and foliage of muslin and chiffon. Sometimes the second variety of ornament shown in our old ruff is made by tightly rolling the cambric and then twisting and knotting it; this also successfully hides the wire. The wire supports, however, were not always concealed. The "supertasse," as it was called, was sometimes whipped over either with gold, silver or silken thread. Stubbs, writing in 1583, says: "There is also a certain device made of wires, crested for the purpose . . . called a supertasse or underpropper. This is applied round their necks under the ruff upon the outside of the band, to bear up the whole frame and body of the ruff from falling or hanging down."

Such underpropping was indeed necessary when the ruff was worn in double and sometimes in three tiers; "they have now newly found out a more monstrous kind of ruff of twelve, yea sixteen lengths apiece, set three or four times double, and it is of some fitly called three steps and a half to the gallows." This extravagance was deplored by all sensible folks like the enormous outstanding hips of the seventeenth century, or the crinoline of the early nineteenth, but even the anathemas of the Church were powerless to moderate the enormities, and some of the finest records of the beautiful geometrical laces of the day which remain to us are on the monuments in our cathedrals and churches, the effigies of Queen Elizabeth and Mary Queen of Scots on their tombs at Westminster Abbey being examples which readily occur to us. Such designs are found in the early lace pattern books of Vinciolo and others. A passing fashion for yellow tinted ruffs occurred in the early days of the reign of James I. It has been stated that this fashion came to an abrupt end on the conviction for murder by Mrs. Turner, who was not only hanged in her yellow ruff, but was the inventor of the starch which produced the tint; but we find that five years after she had paid the penalty of her crime the Dean of Westminster ordered that no lady or gentleman wearing yellow ruffs be admitted to a seat in the church. This order, we are interested to note, was "ill-taken" by the King.

Gradually the ruffle was modified in shape, more costly and wider laces were used, and as a natural consequence less voluminous folds and pleats were used in order to display the design of the lace to better advantage. Then came the flowing locks and wigs of the Stuart period, which made the wearing of ruffs impossible for men. The falling collar rebbatu came in, and finally the cravat only, when the size of the wig had increased so that only the front portion of the collar could be seen.

Ruffs for men's wear may be said to have died in the reign of James I. though his son Charles is represented as wearing one on the coins struck in the first two years of his reign.

The outstanding collar, however, was much too graceful and becoming an accessory to be easily relinquished by women. It lingered on in use by them many years after it had been discarded by men—even now it is occasionally revived. At the court of Napoleon I. it was frequently used in outlining the decoltage of women's dresses, and in the design for a dress of a royal princess at the Coronation ceremony in Paris a Medici collar was *de rigueur* with the graceful Empire dress of embroidered velvet and satin.

UPSTANDING COLLAR WORN BY PRINCESSES AT THE CORONATION OF NAPOLEON I.

THOMAS CHIPPENDALE
BY R. S. CLOUSTON
PART I

Of Thomas Chippendale as a man, almost nothing is known. His work is alluded to by more than one writer of his time, but he himself is not mentioned. It is believed that he was born in Worcester, and that his father, a carver of frames, came to London and took a shop in St. Martin's Lane. Even the approximate dates of his birth and death are quite uncertain. The Thomas Chippendale who is mentioned by Sheraton in 1803 is almost certainly his son, who carried on his father's business. It is unfortunate that father and son should have had the same name, as the receipts signed "Thomas Chippendale," of which at least one existed quite recently, may have come from the son. To the present writer it seems probable that the great Chippendale died somewhere between 1762, the date of the third edition of the *Gentleman and Cabinet-maker's Director*, and 1765, when Mainwaring alludes to him as "a *late* very ingenious author." This seems to have been universally understood to mean "recent," but from the fact that nothing more is heard of Chippendale or his *Director*, it would seem that the word "late" may have been used by Mainwaring in its more correct signification. Had Chippendale been alive in 1765, when, after the Peace of Paris, "the two nations were crossing over

CHIPPENDALE WALNUT SETTEE, ABOUT 1740
Property of Sir W. E. Welby-Gregory, Bart.

and figuring-in," it is more than merely likely that a man of his energy would have taken advantage of the increased intercourse to publish a fresh edition. But anything of a purely personal nature concerning him must be more or less guesswork. Even Horace Walpole, of whom Chippendale was to some extent a follower, mentions neither his name nor his work. Possibly he did not consider the "Gothick" of the Director sufficiently good, for though the Strawberry Hill library contained both the book by Mainwaring and that by the Society of Upholsterers and Cabinet-makers, Chippendale is not represented. Yet time has avenged Thomas Chippendale for the slight. We would willingly give half Horace's chronicles of titled nobodies for some reliable information about the St. Martin's Lane shop-keeper. We would like to know what manner of man it was who broke with the Society of Upholsterers to publish his own book on his own lines, and who, mostly, be it remembered, in the terrible times of the Seven Years' War, brought out in quick succession three editions of it, and thereby became the first great prophet of the great English furniture renaissance.

CHIPPENDALE WALNUT ARM-CHAIR, ABOUT 1730
Property of Earl Brownlow, P.C.

It is quite unfair to look at Chippendale's work from a twentieth century point of view, and, further, we cannot truly understand the eighteenth century renaissance, either in design or painting, without considering to some extent the history of the time and the conditions of life.

The art and the commercial prosperity of a country

CHIPPENDALE OAK SETTEE, ABOUT 1740
Property of V. J. Robinson, Esq., C.I.E.

CHIPPENDALE MAHOGANY CHAIR, ABOUT 1740

CHIPPENDALE WALNUT CHAIR, ABOUT 1720
Property of the Hon. Sir Spencer Ponsonby-Fane, K.C.B.

are very closely connected. To create a great artist it is necessary in the first place to make a career possible. In the Middle Ages in England the wealth of the Church called architect after architect into being, and when St. Paul's was burnt, there was Wren to build and Grinling Gibbons to carve. But as a nation we were poor. Our trade was war, and sword-thrusts our chief products. We talk grandly of the spacious times of Queen Elizabeth, but we forget what a pitifully small percentage of the genuine trade of the world was in our hands, and, with our constant wars, it could barely have been otherwise. Even in 1700 our exports were only six millions. Much of the prosperity which began shortly after that is due to the almost unlimited power acquired by Sir Robert Walpole. In many respects he was

CHIPPENDALE MAHOGANY CHAIR, ABOUT 1740
Property of Earl Brownlow, P.C.

anything but an estimable character. He was a hard-riding, hard-drinking, hard-headed man. Supremely venal in a venal age, he bought votes or gave sinecures without the faintest compunction. He would spend his Sundays at Richmond in a debauch to make up for a state of enforced semi-sobriety during the week. But he was our first Peace Minister. A great diplomatist, "he won victories by the firmness of his policy and the skill of his negotiations as effectual as any that are won by arms," and gave England, for the first time in her history, twenty-five years of peace. So great was the advantage of his rule that by 1750 our exports had risen to twelve millions. Trade, especially with our colonies, increased by leaps and bounds. At the accession of George II. our exports to Pennsylvania

were only £15,000; at his death they had risen to half a million. Liverpool, where much of the new trade with the West was carried on, had, from a little country town, become the third port in the kingdom, while Birmingham and Manchester had doubled. Agriculture, too, was in a much better position. The introduction of turnips by Lord Townshend made rotation of crops a possibility, and land rose rapidly in value. "Estates," Burke tells us in 1760, "which were rented at two thousand a year threescore years ago, are at three thousand at present." In 1740 it was discovered that iron could be worked by coal instead of by charcoal, which greatly added to our national income, while in cottons, silks, and woollens great progress was also being made.

This did not only mean more money: it meant better taste. Thus while 2,000 copies of Shakespeare's plays had sufficed for the seventeenth century, thirty thousand were printed and sold in the eighteenth. Our trade returns might almost have been an artistic barometer. In the early fifties, when Chippendale was preparing his book, Hogarth, our first really great native painter, had attained to the height of his fame, while Reynolds had just returned from Italy to become the founder of an English School of Painting.

CHIPPENDALE MAHOGANY CHAIR, 1770
Property of the Charterhouse

In the beginning of the eighteenth century England was still regarded by foreign nations as more or less barbarous. Few indeed, even in France, had any idea that we possessed any literature, art, or political ideas worthy consideration. But in 1727 what has been called "one of the most important events of the century" took place. Voltaire, exiled from France, came to England, and studied English views and institutions with a care never formerly bestowed on them by a foreigner, and, greatly through his teaching, England took an entirely new place as a thinking country. "From the visit of Voltaire," says Green, "to the outbreak of the French Revolution, this intercourse with England remained the chief motive power of French opinion, and told, through it, on the opinion of the world."

Nor was this only in political ideas. Shakespeare, Swift, and Richardson were eagerly read even in bad translations, and Hogarth's *Analysis of Beauty*, published the year before Chippendale's book, appeared almost at once in French, and shortly after in Italian. This gave Chippendale not only a wider market, but greater confidence. Half a century before he could not have sold a single copy outside England, but, coming when he did, he was practically sure of a fair hearing. Lack of confidence, indeed, is one of the last things he can be accused of. In his preface, after admitting that there are faults and imperfections in his designs, he goes on to say, "I am not afraid of the Fate an Author usually meets with on his first appearance from a Set of Critics who are never wanting to show their Wit and Malice on the Performances of others; I shall repay their Censures with Contempt. Let them, unmolested, deal out their pointless Abuse, and convince the World they have neither Good-Nature to commend, Judgment to correct, nor Skill to execute what they find Fault with." Also with regard to his "ribband back" chairs he says, "If I may speak without vanity," they "are the best I have ever seen (or perhaps have ever been made)." He seems later to have come to the conclusion that there is too much self-sufficiency in the claim, for, in the third edition of the *Director*, all he says with regard to them is that "several sets have been made which have given entire satisfaction."

Chippendale was also fortunate in finding mahogany already in use; a material which suited his style as no other could have done. It is at least doubtful if he would have attained to as great excellence either before his time or after it. One can scarcely imagine him carving in the realistic manner of Grinling Gibbons, or designing on the severe lines of Sheraton.

The story of how mahogany came into general use is well known. It reads somewhat like a romance when we are told that the obstinacy of Dr. Gibbons in insisting on the manufacture of a candle-box "revolutionised furniture," and I am somewhat afraid

STAMPS
BY EDWARD J. NANKIVELL

MR. C. J. PHILLIPS, Managing Director of Stanley Gibbons, Ltd., has been taking collectors into his confidence on the engrossing question of regarding stamps as an investment. The enthusiast is always inclined to treat the collector who makes monetary value a consideration as a bane to genuine collecting. He blames him for the very undesirable concentration of attention upon curiosities to the neglect of countries teeming with philatelic interest. However that may be, there can be no doubt that latter-day stamp collecting demands so much outlay of money that few, if any, can afford to disregard the question of ultimate monetary value, or investment, as it is now called. The man who can only put his money into countries that may be readily reconverted into cash will be most interested in Mr. Phillips's advice.

Stamps as an Investment

Briefly, we are warned to avoid stamps offered far below catalogue, stamps postmarked to order, such as the rubbish of the North Borneo Co., stamps made mainly for sale to collectors, such as Seebecks, and, above all, stamps in poor condition. We are to beware of speculation in new issues, nor must we buy too many of even desirable rarities. Those collectors who can only afford £50 to £200 per annum can find good opening for safe investment in Great Britain used, Bechuanaland, British Central, East, and South Africa, Canada early issues unused, Falkland Islands, Hong Kong, Chamba, Gwalior, Patiala, etc., Jamaica early unused, Labuan to 1893, New South African Republic, Prince Edward Island, Seychelles, Tonga, Argentine Republic to 1890, Belgium and Luxemburg, China, Iceland, Holland and Colonies, Liberia to 1892, and Siam. From this otherwise excellent list we should certainly omit New South African Republic, as waste paper.

The collector who is prepared to invest from £200 to £500 a year should select from Great Britain unused, Barbados unused, Cape of Good Hope triangulars, Ceylon 1867 to 1885, Fiji, Indian unused, Natal, Straits, France and Colonies, Germany and States, avoiding German colonials, Italy with Tuscany, Modena, Sicily, Naples, &c., and United States unused. The still wealthier class of collector can have his pick of the market, and can absorb the really fine and rare stamps, regardless of the investment question. "Investors of considerable means" are assured that they "will be able to select the cream of the market, and, while putting large sums in rare stamps, will be practically certain of large increases in values of the rarer stamps of such countries as British Guiana, New South Wales, New Zealand, Queensland, Tasmania, South Australia, Transvaal, Victoria, Western Australia, etc."

Whilst on this subject, Mr. Phillips might have extended his advice to the further question how a collector may get a reasonable price when the necessity or desirability of selling has to be faced. So far as the auctions are concerned we have been assured by Mr. Phillips that rare stamps are hedged round with "rings," and when the dealer acts as the middleman he is said to be almost insatiable. If the collector who has to sell could only pocket the sum which the collector buyer has to pay, then would stamp collecting be in very truth a grand investment; but collector does not like to buy from collector.

WHILST it is true that many, if not most, countries issue so-called "Official" postage stamps for the sole purpose of selling them to stamp collectors, there are a few countries whose "Officials" are beyond suspicion, and those genuine "Officials" will doubtless always claim the attention of the specialist, if not of the general collector. The Departmentals of South Australia, for instance, will always rank as favourites with specialists in South Australians, and the Departmentals of the United States may be classed in the same way.

The Status of Official Stamps

Just now English "Official" issues are bulking up to such an extent that they are forming a very important item in a collection of English postage stamps. Moreover, they are hedged about with so many restrictions to prevent unused copies passing into the hands of collectors that their genuineness is beyond reproach. The restrictions, however, have only served to intensify the efforts to secure the coveted copies in an unused condition. The greater the difficulties the authorities place in the way of their collection, the more keen will be the race for their possession. Already we have heard of £30 being paid for one of the series. Of English "Officials" we now have separate series for the Army, the Admiralty, the Royal Household, Office of Works, the Board of Education, the Inland Revenue and Government Parcels, and the cry is, "still they come."

Obviously all this means a decided impetus in the collection and more general recognition of "Officials" as a collectable class. Other countries may be expected to take up the running, and oblige collectors with "Officials" *ad nauseam*. In the end, collectors and dealers will have to decide what is to be the future status of the "Official," and collectors who are putting money into this class of stamps will do well to consider the probability of their being relegated to a separate catalogue.

THE new issues of the month include a few more additions to the lists of King's heads, the new Gibraltar being the more notable. In the new Gibraltars the feature is not merely the design, but the adoption of the long rectangular shape for the higher values, which seems to be coming into general use in preference to the more square shape of our English high values. The Australians continue the production of makeshift issues, Western Australia being the chief contributor of the month.

Notable New Issues

FRANCE.—The new stamps of the lower type are gradually making their appearance. The list now stands as follows:—

SOWER TYPE.	15 cents, green.
10 cents, rose carmine.	25 cents, blue.

GIBRALTAR.—We are indebted to Messrs. Whitfield, King & Co., and Mr. Ewen for sets of an attractive new series with the King's head. As will be seen from our illustrations the designs differ from the usual Colonial type. The low values are of the small type, and the 2s. and higher values are of the long rectangular type, which seems to be coming very much in fashion for high values.

WATERMARK C.A. PERF. 14.
½d., grey-green and green.
1d., purple on red paper.
2d., grey-green and carmine.
2½d., purple and black on blue paper.
6d., purple and violet.
1s., black and carmine.
2s., green and blue.
4s., purple and green.
8s., purple and olive on blue paper.
£1, purple and black on red paper.

INDIA.—*Bundi.* Messrs. Whitfield, King & Co. send us a curiosity from this State, the illustration of which must be left to speak for itself, for they have received no particulars of the issue.

HYDERABAD (*Deccan*).—We illustrate a new ¼ anna stamp sent us by Messrs. Whitfield, King & Co., which we presume is the forerunner of a new series.

MALTA.—Further values of the King's head series have been issued, making the list up to date as follows :—

WATERMARK CROWN, C.A. PERF. 14.

½d., green.	3d., mauve and grey.
1d., black and carmine.	1s., mauve and violet.
2d., mauve and green.	

NEW SOUTH WALES has issued a new value, 2s. 6d., using, therefore, the design of the 8d. of the centennial issue. Like the current series, it is printed on chalky surfaced paper.

CHALKY PAPER.
WATERMARK CROWN, N.S.W. PERF. 12.
2s. 6d., green.

PENRHYN ISLAND.—The 3d., 6d. and 1s. values of current New Zealand stamps have been overprinted for use in this island. The 3d. has the native value overprinted as "Toru Pene," the 6d. "Ono Pene," and the 1s. "Tahi Silingi."

WATERMARK N.Z. AND STAR. PERF. 11.
3d., brown. 6d., rose. 1s., dull red.

NEW ZEALAND.—Messrs. Stanley Gibbons, Ltd., have shown us the 2s. green of the current series, printed on laid paper. Whether this portends a trial of laid paper for future printings remains to be seen. The New Zealand Government printers seem inclined to try all kinds of paper in their endeavour to produce good results, but their efforts so far fall a long way short of the London printing of their handsome series.

NIUE.—Some further values of New Zealand have been issued for use in this island. The values are 3d. overprinted "Tolu e Pene," 6d. overprinted "Ono e Pene," and 1s. overprinted "Tahae Sileni." The overprint on the 1s. should have had the "e" separated, as in the others; but joined "Tahae," as it has been, it is said to stand for "thief" shilling instead of "one" shilling. The error was discovered, and the few copies issued were recalled by telegraph as far as possible. For the copies on the market as much as £5 is now being asked. Only 96 copies of the "Error" are said to have been printed.

SOUTH AUSTRALIA.—We have received a 10s. value of the long rectangular type from Messrs. Whitfield, King & Co. Up to date the list of the long rectangulars issued is as follows :—

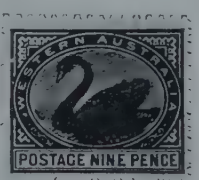
WATERMARK CROWN S.A. PERF. 11½-12½.

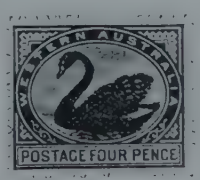
3d., olive green.	1s., brown.
4d., orange red.	2s. 6d., mauve.
6d., blue green.	5s., pale rose.
8d., ultramarine.	10s., green.
9d., lake.	£1, blue.
10d., buff.	

TASMANIA.—The stamps of this Colony now seem to be all printed in Melbourne, and as a consequence they are, one after another, taking on the Victoria watermark of V and crown. The latest addition to the new series of changed watermark is the 9d. blue, current type.

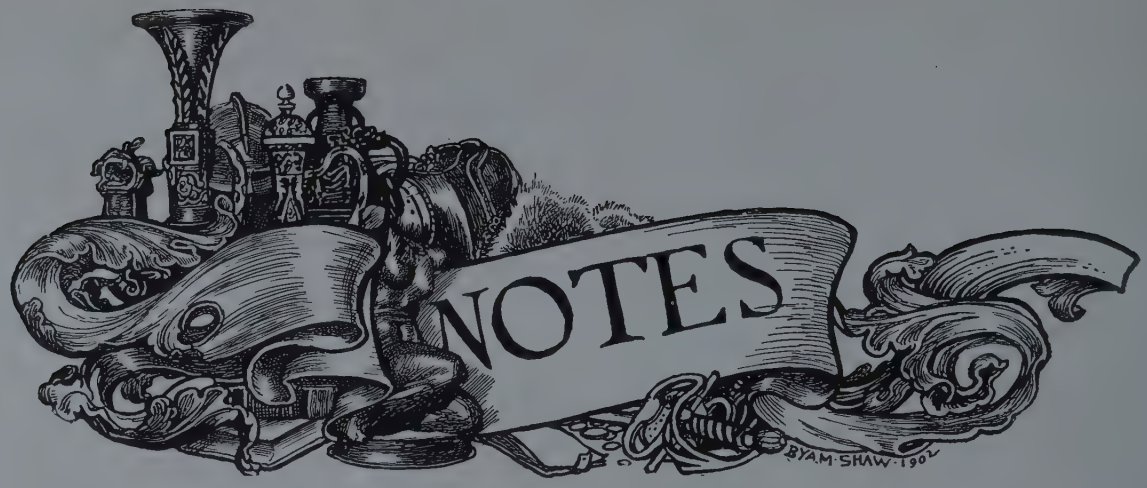
WATERMARK V AND CROWN. PERF. 12½.
9d., blue.

WESTERN AUSTRALIA.—We illustrate from copies received from Messrs. Whitfield, King & Co. four new stamps. The 8d., 9d., and 10d. are new values, and the 4d. is the old type, redrawn in a slightly larger size, with the word postage added to the value line.





WATERMARK V AND CROWN. PERF. 12½.
4d., red brown.
8d., apple green.
9d., orange.
10d., vermilion.



Isabella d'Este.

Mrs. Ady (Julia Cartright) has followed up her biography of Beatrice d'Este, Duchess of Milan, by a voluminous history of her sister, Isabella d'Este, Marchioness of Mantua, published by John Murray. This wonderful woman, one of the most fascinating figures of the Italian renaissance, the very embodiment of the spirit of this great period of human culture, endowed by nature with all the gifts of beauty, wisdom, intellect, and taste, was one of the most important factors in the political history of her time; but what renders her far more interesting to connoisseurs is the unceasing zeal with which she collected the choicest antiques and art treasures produced by the great masters and craftsmen of her time. Her character was that of a true, passionate collector, who will not shrink from the greatest sacrifices in the pursuit of a hobby. Even the misfortunes of her own relatives and friends had to serve her great ambition to gather round her, in her "grotta," the choicest pictures, statues, books, and *objets d'art* that human efforts could procure.

Thus, on the death of her beloved sister Beatrice, her grief did not prevent her from taking immediate steps to secure a beautiful and long-coveted clavichord, made for the Duchess of Milan by Lorenzo da Pavia. And when Cæsar Borgia treacherously robbed her brother-in-law, the Duke of Urbino, of his domain and carted his art treasures away to Rome, and whilst the unfortunate Guidobaldo was a refugee in Mantua, she did not shrink from asking her brother, Cardinal Ippolito d'Este, to obtain two statues—an antique marble Venus and Michel Angelo's Cupid—as a present for her from Cæsar Borgia—not for the purpose of restoring them to their rightful owner, but to add them to the treasures of her "grotta"! But the saddest story is that of the acquisition of an antique bust from her court painter Mantegna, who was so attached to his possession that he had refused the most tempting offers made him for it. At last extreme poverty drove him to sell it to his patroness. The loss proved too much for the old man, who is said to have died from grief.

Curious sidelights are thrown in Mrs. Ady's book on the customs of the period, on the relations of artists to their patrons, and on the collector of the sixteenth century. Many passages have a curiously modern touch, like the letter written by the poet Molza to Isabella's son Ercole, referring to the dispersal of his library: "If your Excellency does not buy the books, I fear *they are sure to go to England*, which God forbid should happen in the lifetime of the Cardinal of Mantua." As a matter of fact, the magnificent collection of pictures formed by Isabella was eventually bought by Charles I. of England. Most of the works have been traced to various public and private collections, but Francia's superb portrait of Isabella's eldest son, Federico, had been lost sight of until it was identified a few months ago by Mr. Herbert Cook at the Burlington Fine Arts Club. It is now the property of Mr. A. W. Leatham, and was reproduced on page 272 in the April number of The Connoisseur.

The relations between the court of Isabella and Francesco Gonzaga and Henry VIII., appear to have been of a very cordial nature. On the occasion of Chiericati's visit to England, "Henry told the nuncio that there were no horses to equal those which the marquis had sent him from his stables, and which he always rode on state occasions, and expressed the greatest satisfaction when he heard that Francesco Gonzaga was training some more for his use." In this connection it is interesting to note that the marquis had the most successful "racing stables" in Italy, and that there were no less than 150 Barbary horses in his stables at the time of his death.

In her appreciation of works of art, Isabella only reflects the spirit of her time. The sums spent by the rulers and nobles of the Italian states on the acquisition of such objects were fabulous. Thus one

of the Marchesa's Roman correspondents, Giorgio di Negroponto, states in a letter about the newly-found Hercules, now at the Belvedere Museum, that "it was taken to the Vatican the day after it had been dug up, and I hear that his Holiness has given the lucky finder a benefice worth 130 ducats a year." A crystal mirror set in precious stones, which Isabella had acquired from Lorenzo dei Medici's collection, "was valued at the enormous sum of 100,000 ducats."

ELISABETTA GONZAGA, DUCHESS OF URBINO. BY G. CAROTO
Uffizi Gallery (J. Murray)

Mrs. Ady's book will appeal strongly both to the historian and to the art student. It is on the whole carefully revised and does not contain many errors, if we except the curious passage which refers to Perugino as "the Austrian master"; but this is obviously a printer's mistake.

Henry VIII.

To the English Historical Series, published by Manzi, Joyant & Co., successors to Goupil & Co., which so far comprises volumes on Mary Stuart, Queen Elizabeth, Queen Victoria, Charles I., Cromwell, and Prince Charles Edward, has recently been added a history of Henry VIII., by A. F. Pollard, M.A. As an historical work the book fills a gap, since there is no important complete work dealing with this supremely important period of English history. Mr. Brewer died before he could finish his exhaustive preface to the *Letters and Papers of the Reign of Henry VIII.*, and did not carry it beyond the year 1530, while Mr. Froude's fine work deals only with the second half of Henry's reign. The sifting of the countless documents referring to this period must have entailed an enormous amount of labour, and Mr. Pollard leads the reader skilfully through the tangle of European politics and Henry's relations with Francis I., Maximilian, Charles V., and the Popes. He has also succeeded in giving an unbiassed estimation of Henry's character—a difficult task in dealing with a man who combined grievous faults with the greatest qualities of a monarch.

Of greater importance even than the historical is the artistic side of the book, and here Mr. Pollard's judgement is entirely reliable. The pictures chosen to illustrate the volume, and reproduced in photogravure, are selected with the greatest discrimination, and include some of the finest masterpieces by Holbein and his followers and copyists. The author has been careful to exclude all works which leave any doubt as to the personality of the sitter. Of particular interest are Mr. Pollard's remarks on the famous "Dancing Picture," belonging to Major-General F. E. Sotheby, at Ecton, Northamptonshire: "The 'Dancing Picture' is said to represent the figures of Henry VIII., the Dukes of Norfolk and Suffolk, Anne Boleyn, and Henry's two sisters, Margaret and Mary. These conjectures are certainly wide of the mark. Margaret's only visit to England was in 1516, when Anne Boleyn was nine years old.

The faces of the two Dukes present no points of resemblance to authenticated portraits of those noblemen. . . . The youngest lady is much more fascinating than other portraits of Anne Boleyn and the descriptions of contemporaries would lead us to suppose. . . . Nor is the likeness to Henry VIII. very striking. . . . Lely thought the male figures were done by Holbein, the female by Clouet, and the traditions in the Norfolk family was that the picture was painted for the third Duke by Clouet. Horace Walpole was inclined to think the whole composition French, and that the male figure in the centre is Francis I. If the figure to the right is also Henry VIII., the incident represented can only have taken place during Henry's visit to France in 1532. That would agree with the age at which the two kings are represented, and would harmonize well with the idea that the youngest lady is Anne Boleyn." Altogether delightful is a little oval portrait of Henry VIII. as a child, quaint and child-like in expression, although the features and proportions tally exactly with the portraits painted of him by Holbein in later years.

Chinese Porcelain

THE second part of Mr. W. G. Gulland's *Chinese Porcelain* (Chapman & Hall, Ltd.)—nearly 250 pages of closely-printed text, with 409 illustrations in half-tone—is arranged differently from the first part, in so far as the illustrations are inserted in chronological order and not grouped in classes, a method which is apt to make the text rather scrappy, though it embraces every period from the Ming dynasty to the present day, and should be of invaluable service to collectors. As a literary effort the book leaves, however, much to be desired. "Mr. Larkin has been good enough to go through the proofs, and as there is nothing like practical knowledge, the writer looks upon his censorship as of great value." It is a pity that the author did not avail himself of the additional help of another censor with an average knowledge of English grammar, who might have brought a little clearness into the hopeless tangle of ungrammatical sentences. In the very introduction we find passages like the following: "Following the Chinese method, we find these periods divided between two dynasties (roughly speaking, one hundred and forty years belonging to the Tsing), which are again subdivided into reigns—some long and some short; but these we must adopt as the measure of our whereabouts, taking the *nien-hao*, when existent and seemingly reliable, as a guide in the chronological arrangement of our china." Or in the preface: "Unfortunately, to sell for a few shillings, it is impossible to present the pieces in their true colours."

ROSE VERTE VASE WITH A MING MARK. (CHAPMAN AND HALL)

BOOKS RECEIVED.

The Tour of Dr. Syntax in Search of the Picturesque (with 31 coloured plates by T. Rowlandson). London: Methuen & Co. 3s. 6d. net.

The History of Johnny Quae Genus (with 24 coloured plates by T. Rowlandson). London: Methuen & Co. 3s. 6d. net.

Memoirs of the Life of John Mytton, by Nimrod (with 18 coloured plates by H. Alken and T. J. Rawlins). London: Methuen & Co. 3s. 6d. net.

Illustrations of the Book of Job, by William Blake. London: Methuen & Co. 3s. 6d. net.

Old Plate: its Makers and Marks, by J. H. Buck. New York: The Gorham Manufacturing Company.

Pottery: a Handbook of Practical Pottery for Art Teachers and Students, by Richard Lunn. London: Chapman & Hall. 5s. net.

Decorative Brushwork for Schools, by Florence Broome. London: Chapman & Hall. 7s. 6d. net.

The Technical Dictionary-Cyclopædia, Part I. London: Rebman, Ltd. 2s. net.

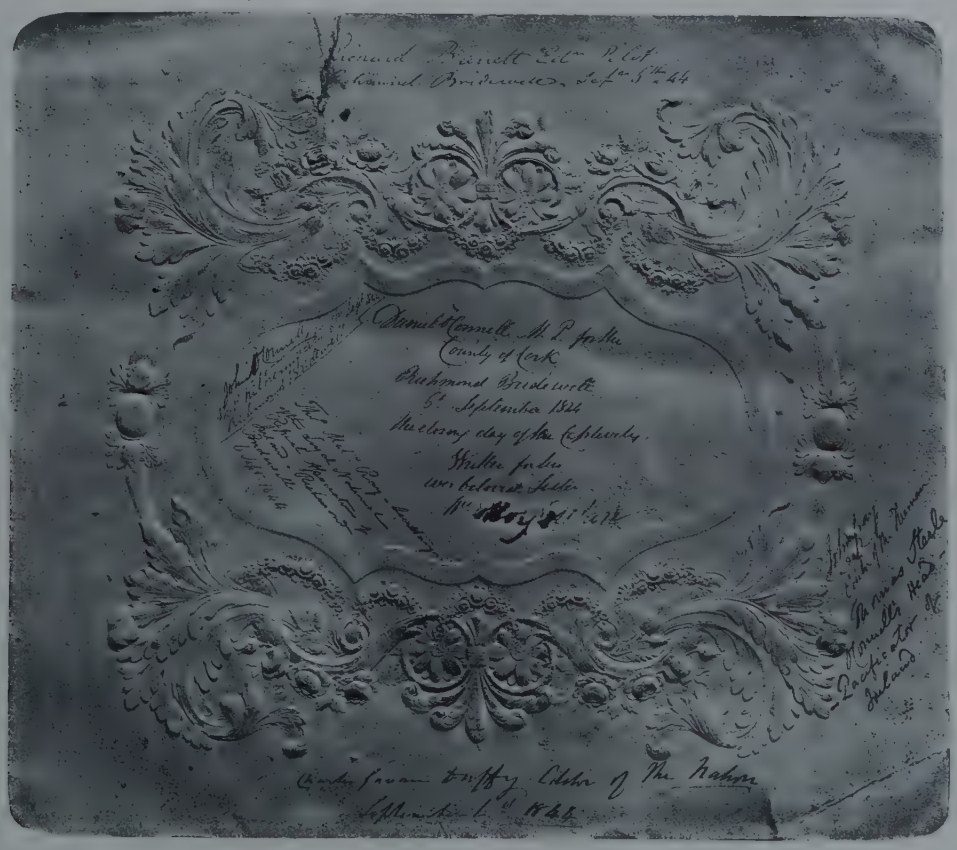
Cupid and Psyche, translated by Charles Stuttaford, illustrated by Jessie Mothersole. London: David Nutt.

A Supplement to Sir William Drake's Catalogue of the Etched Work of Sir Francis Seymour Haden, P.R.E., by H. Nazeby Harrington. London: Macmillan & Co.

The Arts in Early England, 2 vols., by G. Baldwin Brown, M.A. London: John Murray. 32s. net.

Autograph of Daniel O'Connell

THE card reproduced bearing the autograph of the great liberator is of interest. It was signed on the closing day of the captivity, September 6th, 1844, and bears the signatures also of Sir Charles Gavan Duffy, the then editor of the *Nation*; John Gray, editor of the *Freeman*; John O'Connell, M.P. for Kilkenny City; Richard Barrett, editor of the *Pilot*; Thomas M. Ray, Secretary of the Loyal National Repeal Association of Ireland; and Thomas Steele.



AUTOGRAPH OF DANIEL O'CONNELL

CONFRONTED with three highly important sales, one of which constitutes a record in the annals of English fine art dispersals, and with half-a-dozen other minor affairs, the task of compressing the May events into one brief article seems almost hopeless. Any one of the three big sales held at Christie's during the month might reasonably occupy the space which we have been in the habit of devoting each month to picture sales, and this must be our excuse for the length of the present review. The first of these three great sales comprised the collection of modern pictures and water-colour drawings of the Continental and English schools formed by the late Mr. Ernest Gambart, M.V.O., Consul-General for Spain, and for many years in business in London as a picture-dealer and print-publisher. He was a man of good judgement, and the general character of his fine collection was fairly well known to connoisseurs. Some few of his pictures were exhibited at the Hanover Gallery in 1879; others appeared at the Grosvenor Gallery in 1882, and an excellent selection was lent to the Guildhall in 1901.

The first day's sale of 135 lots (May 2nd) realised £28,701 14s., and the second day's sale of 154 lots (May 4th), including 28 lots of engravings, £2,312 16s. 6d. The two drawings which reached three figures were: Rosa Bonheur, *The Horse Fair*, 23½ ins. by 50 ins., dated 1890, 100 gns., and L. Passini, *A Procession in Venice*, 28½ ins. by 53 ins., 1873-4, 360 gns. The thirteen pictures of Rosa Bonheur included—*On the Alert: a Study of a Frightened Stag*, 97 ins. by 69 ins., 1878, 3,100 gns.; *A Foraging Party: a Study of Wild Pigs*, same size as last, dated 1876, 1,250 gns.; *A Wild Cat*, 18 ins. by 21½ ins., 1850, 350 gns.; *A Noble Charger*, 36 ins. by 30 ins., 1880, 270 gns.; *A Norman Sire*, same size as last, painted also in 1880, 280 gns.; *An Humble Servant*, 39½ ins. by 31½ ins., 1878, 410 gns.; *An Old Pensioner*, same size as last, 205 gns.; *The Wounded Eagle*, 57½ ins. by 44 ins., 180 gns.; two lots, studies of three heads of dogs each, painted in 1879, 18 ins. by 15 ins., 680 gns. and 580 gns. respectively; *The Ram*, 20½ ins. by 25 ins., 1869-74, 230 gns.; *The Badger*, 25½ ins. by 32 ins., 1855-74, 350 gns., and *Chien de Chasse*, 25 ins. by 32 ins., 1847-74, 550 gns.; L. Bonnat, *Saint Vincent and Paul*, 84 ins. by 68 ins., 1866, 500 gns.; three not very important works of Benjamin Constant, including *Constantin and his Counsellors*, 24 ins. by 34 ins., 140 gns.; J. Domingo, *The Fair at Seville: the Sick Child*, 83 ins. by 64 ins., 950 gns.; F. Domingo, *The Love Song*, on panel, 24 ins. by 19½ ins., 1892, 320 gns., and *The Terrace, St. Germain*, on panel, 17½ ins. by 21½ ins., 1888, 200 gns.; J. L. Dyckmans, *The Blind Beggar*, on panel, 28 ins. by 23 ins., 1875, 270 gns.; Mdlle. Consuelo Fould, *Portrait of Rosa Bonheur holding a palette*, with a dog, painted by Rosa Bonheur, 50 ins. by 37 ins., 280 gns.; L. Gallait, *The Last Honours paid to Counts Egmont and Horne after their Execution*, 49 ins. by 69 ins., 1882, 280 gns.; J. L. E. Meissonier, *A Noble Venetian*, a portrait of the artist, on panel, 13¾ ins. by 10 ins., painted in 1866, and well-known through Flameng's etching and Gréard's monograph, 1,370 gns.; three by Sir L. Alma Tadema, *A Dedication to Bacchus*, on panel, 21 ins. by 49½ ins., engraved by A. Blanchard, a companion to the same artist's frequently reproduced *Vintage Festival*, 5,600 gns.; *The Picture Gallery*, 88 ins. by 67 ins., exhibited at the R. A. in 1874, engraved by A. Blanchard, and especially interesting from the fact that the "Showman" in the picture is a portrait of Mr. Gambart himself, 2,500 gns.—this is a companion to *The Sculpture Gallery* of the same artist; and *The Egyptian Widow*, painted on panel, 29 ins. by 38½ ins., in 1872, 510 gns.; and J. Villegas, *Canale presso la Salute, Venice*, on panel, 15½ ins. by 23½ ins., 180 gns.

The third Saturday in May was occupied chiefly with the sale of the important collection of pictures and drawings of the Dutch and Barbizon schools of the late Mr. R. T. Hamilton Bruce. The 77 lots produced £20,804 19s. Mr. Bruce bought under good advice at a time when pictures of the class he preferred were to be had for comparatively small sums, and some of the works in this sale realised many times the amounts which he is understood to have paid. Drawings: five by J. Bosboom, included *A Street in a Dutch Town*, with figures, 13½ ins. by 9½ ins., 105 gns.; *Interior of a Church*, with two children, 16 ins. by 12 ins., 100 gns.; and *A Church Interior*, with two figures, 15½ ins. by 11½ ins., 200 gns.; six by J. Maris, including *A River*

Scene, with a barge, hay-cart, and figures, 16 ins. by 19½ ins., 450 gns.; *The Downs*, with storm and cloud effect, 12 ins. by 16½ ins., 310 gns.; *A Village Scene*, with bridge over a canal, 10 ins. by 17½ ins., 1875, 340 gns.; *The Quay at Amsterdam*, with drawbridge and boats, 11 ins. by 18 ins., 1878, 410 gns.; and *Buildings on the Banks of a River*, 11½ ins. by 6½ ins., 1877, 210 gns.; two in black and white, by M. Maris, *Two Figures*, evening effect, 21½ ins. by 30 ins., 100 gns., and *A Female Figure Reclining*, 19 ins. by 26 ins., 110 gns.; and A. Mauve, *An Ox in a Stall*, 17 ins. by 27 ins., 290 gns. The pictures included four by J. B. C. Corot, *Through the Wood, Evening*, 15 ins. by 18 ins., 560 gns.; *The Ruined Castle*, 15½ ins. by 20½ ins., 1,100 gns.; *The Harbour*, on panel, 10½ ins. by 15½ ins., 410 gns.; and *The Bathers*, moonlight, 10½ ins. by 14 ins., 220 gns.; J. Constable, a sketch for *The Jumping Horse*, 19½ ins. by 25 ins., 190 gns.; N. Diaz, *A Forest Glade, Fontainebleau*, on panel, 17½ ins. by 11 ins., 370 gns.; this realised 210 gns. at the Sandeman Sale in 1883; H. Fantin, *A Nymph Reclining Under a Tree*, 8 ins. by 15 ins., 130 gns. The pictures included: Joseph Israels, *Head of a Peasant*, in dark dress and cap, on panel, 22 ins. by 17½ ins., 300 gns.; ten by J. Maris, including *Rotterdam*, 36 ins. by 43 ins., 2,500 gns.; *Loading a Barge at the Mouth of a River*, 33½ ins. by 42 ins., 1,550 gns., *A Village on a Canal*, 16½ ins. by 24 ins., 730 gns., *A Canal through the Dunes*, 18½ ins. by 24 ins., 850 gns.; *The Sisters*, 24 ins. by 20½ ins., 780 gns.; *Cottages on the Dunes*, 16 ins. by 19 ins., 620 gns.; *A Boy Playing a Flageolet*, 14 ins. by 9 ins., 300 gns.; and *The Drawbridge*, 12 ins. by 9 ins., 420 gns.; six by M. Maris, *He is Coming*, 17 ins. by 12½ ins., 1,900 gns.; *Head of a Girl*, 19 ins. by 15 ins., 320 gns.; *The Bride*, on panel, 20 ins. by 13½ ins., 360 gns.; *The Enchanted Castle*, 8 ins. by 13 ins., 720 gns.; and *Montmarte*, on panel, 9½ ins. by 13½ ins., 620 gns.; several by A. T. J. Monticelli, including *The River Bank*, on panel, 15 ins. by 23 ins., 490 gns., purchased in 1880 for 1½ gns.; *A Group of Figures on a Mountain Side*, on panel, 9½ ins. by 18 ins., 210 gns.; and a picture, the joint work of Monticelli and M. Maris, *Twilight*, on panel, 13 ins. by 22 ins., 200 gns.

The Bruce sale was followed by the dispersal of 74 pictures and drawings from various sources, including the small collection of the late Mr. William Matterson, and three pictures, the property of Mr. E. F. Milliken, of New York. This portion contributed £10,252 14s. to the day's total of £31,057 13s. Special mention may be made of the following pictures: W. Muller, *A View near Gillingham*, 14 ins. by 17½ ins., 1843, 300 gns., from the David Price sale of 1892, when it realised 185 gns., and the Barton sale of last year, when it advanced to 320 gns.; two by E. Verboeckhoven, *A Landscape*, with a peasant driving a flock of sheep into a shed, on panel, 26½ ins. by 34 ins., 1857, 310 gns.; and *Shepherd's Dog, Ewes and Lambs, on a Moor*, 28 ins. by 36 ins., 1864, 310 gns.; T. Faed, *The Forester's Family*, 40 ins. by 27 ins., 1880, 300 gns., from the Hurst sale, 1899, 420 gns.; Mariano Fortuny y de Madrazo, *Innominata*, 34 ins. by 28 ins., 1896, 700 gns.; F. Ziem, *The Marriage of the Adriatic, Venice*, 32 ins. by 46 ins., 380 gns.; H. Harpignies, *In the Forest of Fontainebleau*, 21½ ins. by 15 ins., 1899, 155 gns.; J. B. C. Corot, *Saint Sebastian*, 50½ ins. by 33½ ins., 2,300 gns., from the Desfosse's sale of 1899, when it realised 48,000 francs; J. Maris, *Shrimpers and Cart on the Sea Shore*, on panel, 10 ins. by 14½ ins., 270 gns.; H. G. E. Degas, *Racehorses awaiting the signal to Start*, 15 ins. by 35 ins., 650 gns.; and E. Isabey, *French Fishing-Boat running for shelter from a North-East Gale in the English Channel*, 47 ins. by 61 ins., 240 gns.

The "record" day's sale of Mr. Reginald Vaile's highly important collection of French pictures of the eighteenth century and of pictures from various other sources at Christie's on May 23rd will be long remembered by those who had the great good fortune to be present. The crowded room, the beautiful pictures, the rapid biddings, were in keeping with the magnificent total of £105,845 5s., which the day's sale of about ninety lots produced. To this total Mr. Vaile's collection of sixty-two lots contributed £58,529 2s. The few English pictures of note in his collection included: J. Constable, *Dredgers on the Medway at Aylesford, Kent*, on panel, 9¾ ins. by 13¾ ins., 220 gns.; G. Romney, *Cupid and Psyche*, 50 ins. by 40 ins., 200 gns.; and D. G. Rossetti, *Veronica Veronese*, 43 ins. by 35 ins., signed D. G. R., and dated 1872, 3,800 gns.—this has been sold twice within recent years; at the F. R. Leyland sale, 1892, 1,000 gns., and at the Ruston sale, 1898, 1,550 gns. The chief attraction of the pictures by artists of the French school centred in the set of four large panels by F. Boucher, *The Fortune Teller*, *The Love Message*, *Love's Offering*, and *Evening* (the last signed and dated 1757), each measuring about 124 ins. by 72 ins. They were at one time in the collection of the Marquis de Ganay, of whom they were inherited by Madame Ridgway; in or about July last they were purchased for Mr. Vaile, and now, sold in one lot, realised 22,300 gns., Messrs. Tooth being the purchasers. Boucher was also represented in this sale by two other works, only one of which need be mentioned here: *Diana Reposing*, 29 ins. by 38 ins., signed and dated 1748, 3,000 gns.; J. S. Chardin, *Le Chateau de Cartes*, 25 ins. by 34 ins., exhibited at the Salon of 1741 as the son of M. Le Noir building a castle with playing-cards, 200 gns.; and *The Young Princesses*, two girls playing with a dog, 28½ ins. by 23½ ins., 260 gns.; F. H. Drouais, *Portrait of Madame du Barry*, oval, 27 ins. by 22 ins., 2,000 gns.; two by J. H. Fragonard, *Le Baiser Gagné*, 21 ins. by 25 ins., 320 gns.; and a miniature in ivory of the head of a young girl in blue dress and white hat, 2¾ ins. by 2 ins., 510 gns.; three by N. Lancret, *Strolling Musicians*, 28 ins. by 34 ins., 2,500 gns.; *Find the Handkerchief*, oval, 24 ins. by 21 ins., 850 gns.; and *The See-Saw*, same size, 800 gns.; three by N. De Largillière, a companion pair of three-quarter length portraits, *Monsieur de Noirmont*, in rich yellow dress, embroidered with gold, 54 ins. by 40 ins., 2,500 gns., and *Madame de Noirmont*, in white satin dress with leopard skin cloak, 1,250 gns.; and a portrait of the *Marquise de Vandernesse*, 50 ins. by 38 ins., 600 gns.;

Two publications by Shelley realised the still more extraordinary sum of £530. They were sewn together in one cover, with three original letters respecting them at the end, the whole forming a very interesting memorial of the Poet. It seems that when Shelley was in Ireland in 1812 he wrote and had printed, "Proposals for an Association of those Philanthropists who, convinced of the inadequacy of the Moral and Political State of Ireland to produce benefits which are nevertheless attainable, are willing to unite to accomplish its regeneration." He also had printed what he called *A Declaration of Rights*, which, according to his own version of the matter, the farmers were fond of seeing stuck on their walls. The inflammable matter did not, however, sell in Ireland, so Shelley packed the "remainder" in a large deal box, directed to Miss Hichener, who kept a school at Hurstpierpoint, near Brighton.

The letters mentioned as being attached to the two printed productions of Shelley's fertile but meddlesome brain, give a short history of the deal box and its contents. The surveyor of the Custom House at Holyhead, while searching for contraband, came across the remaindered copies, and reported to the secretary of the Post Office that they were dangerous. The secretary reported the discovery to the Postmaster-General, who promptly shadowed Shelley. His letter—one of the three—shows that a great deal of trouble was taken to ascertain all about the chief actors in this little comedy. Writing to Sir Francis Freeling, Secretary, he says: "I return the Pamphlet and Declaration; the writer of the first is son of Mr. Shelley, Member for the Rape of Bramber, and is by all accounts a most extraordinary man. I hear that he has married a servant or some person of very low birth; he has been in Ireland some time, and I heard of his speaking at the Catholic Convention. Miss Hichener, of Hurstpierpoint, keeps a school there, and is well spoken of; her Father keeps a Publick House in the neighbourhood; he was originally a Smugler and changed his name from Yorke to Hichener before he took the Public House. I shall have a watch upon the daughter and discover whether there is any connection between her and Shelley." The upshot of the whole matter was that the deal box was destroyed, with its contents, nothing remaining but this official "dossier," and possibly an odd copy or two of the Pamphlet and "Declaration."

As is well known, several of Shelley's publications are practically unprocurable. Until 1898, *Original Poetry by Victor and Cazire*, published in 1810, was absolutely lost, no copy being known to exist. Only about two copies of *A Vindication of Natural Diet*, 1813, can be accounted for, while the original edition of *We Pity the Plumage but Forget the Dying Bird*, has no known representative. Rodd's reprint of this strange production was put into circulation a few years ago as the genuine original. It had the imprint erased and a false date (1817) added. Who does not know the immense difficulty, hopeless for nearly all of us, of meeting with the *Posthumous Fragments of Margaret Nicholson*, 1810; *The Necessity of Atheism*, *n. d.* (1811); the earliest issue of *Queen Mab*, 1813, *Œdipus Tyrannus*, 1820, and several other pieces which Shelley wrote and weary purchasers destroyed. Some of these pamphlets really invite destruction, as for instance, *An Address to the Irish People*, 1812, which pleads eloquently for the burning. This miserable looking print was published at 5d. The type is worn out; the paper shocking to gaze upon.

The copy of the second Folio of Shakespeare's *Comedies, Histories, and Tragedies*, which realised £850, was printed by Thomas Cotes for Richard Hawkins. This edition seems to have been a joint speculation on the part of five booksellers, who each subscribed for as many copies as he thought he could sell. Hawkins probably ordered but few, and it is very questionable whether more than three bearing his name now exist. There is one in the Lenox Library at New York; in fact, according to Stevens's *Recollections*, Mr. Lenox had, by changing and chopping about, secured nearly all the variations known to exist in all four folios. But he lived at a time when it was possible to buy, and in fact he did buy about forty of the quartos, all in good condition, and some of them very fine, and a fair set of the four folios for £600. This was in December, 1855.

Walton's *Compleat Angler* was first published in 1653 at eighteen pence. At the beginning of the nineteenth century a fine copy cost about £3 3s.; in 1885 the price had increased to about £80, in 1891 it stood at £300 or thereabouts, and in 1895 at more than £400 (original sheep). On May 20th last a copy brought £405. It was "tall," being within a shade of 5¾ ins. high, and, strangely enough, in a fine contemporary English binding of black morocco. It is, of course, most unusual to find an expensive and elaborate binding of the period on such a book, and this was undoubtedly a presentation copy to Francis Foster, whose name, in Walton's handwriting, was filled in on the third page. A little bit of lore in connection with the *Compleat Angler* is worth preserving. It has reference to the portraits of Walton and Cotton found in some of the numerous editions of this book of Fish and Fishing. Walton's portrait did not appear at all until the publication of Bagster's edition of 1808, and then only on the same plate with the portraits of Cotton and Hawkins. The first separate portrait of Walton was engraved by Scott as a frontispiece to Bagster's *fac-simile* (so called) reprint of the first edition, published in 1810.

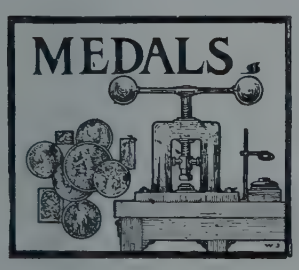
ON May 11th, 12th and 13th, at Sotheby's, was sold a further portion of the Murdoch collection of coins, comprising Scottish and Anglo-Gallic specimens, the three days' sale realising just £2,640. The highest price was £169 for a gold noble of David II.; a halfpenny of the same reign made £11 5s.; and a Robert III. short-cross lion or "St. Andrew" £13. A James III. half-rider of the second issue made £17; a groat of James IV., £22 10s.; a half-unicorn of James V., £20 10s.; another,

£18 10s.; a ducat or bonnet piece, £20 10s.; a two-thirds ducat, £30 10s.; and a one-third ducat, £30, all of the reign of James V. A testoon of Mary realised £40; a Mary forty-four shilling piece, £36; a lion of the same reign the same amount; and a thirty-shilling piece or half-ryal, £17 10s. The most important items of James VI. coinage were a two-mark piece or thistle dollar, £21 10s.; a forty-shilling piece, £35 10s.; a twenty-pound piece, £81; another, £42 10s.; a ducat or four-pound piece, £22 10s.; and a lion noble or Scottish angel, £30. A hat-piece of the same reign as the preceding, £18 10s.; a two-thirds lion noble or Scottish angel of James VI., dated 1584, £101; another dated 1587, £40; and a one-third lion noble of the same reign, £100. A Richard II. half-hardit, struck at Bordeaux, made £68; a Henry V. salute, £62; and a Gros d'Argent, £19.

At Christie's, on May 18th and two following days, was sold the collection of coins formed by the late J. M. Stobart, the three days' sale producing about £1,710. A Syracuse drachm of Agathocles (first period) made £7 17s. 6d.; an Hicetas drachm, £8; a stater of Philip II., £8; one of Alexander the Great, £7 12s. 6d.; a tetradrachm of Ptolemy Soter, £7 10s.; and another of Ptolemy II., £5 10s. The most important of the Roman Imperial Aurei included Augustus without legend, £5 7s. 6d.; Antonia, £5 7s. 6d.; Galba, £7 10s.; Vitellius, £7; Domitian, £5 15s.; Trajan, £6 15s.; Hadrian, £6 10s.; Faustina Junior, £5 12s. 6d.; Lucius Verus, £7; Commodus, beardless bust, £9 9s.; another with bearded bust, £10; Pertinax, £10; and Septimus Severus, £13 10s.

Of the English, Scottish and Anglo-Gallic coins, a Henry VIII. sovereign of the third coinage realised £7 15s.; a George noble of the same reign, 10 gns.; and an Edward VI. sovereign, of the second coinage, £14; a thirty-shilling piece, a spur ryal, and a fifteen-shilling piece, all of James I., £11, £14 14s., and £16; a Charles I. Oxford three-pound piece, 1643, went for £12 5s.; an Oxford sovereign, 1642, £6 15s.; and a Cromwell Broad, 1656, by Simon, £8. £9 2s. 6d. was given for a Victoria pattern five-pound piece, by Wyon, 1839; a Mary Stuart three-pound piece, 1555, realised £10 15s.; a forty-shilling piece of the same reign, £12; a James VI. hat-piece, 1593, £10 5s.; and a Charles I. Briot's half-unite, £6.

One of the most successful medal sales for some time past was held at Messrs. Glendining's Rooms on May 5th and 6th, many exceptionally high prices being realised. A naval officer's gold medal for the Battle of Trafalgar, with the original riband, buckle, and case, realised £255; this was followed by an interesting relic of the same battle, a naval sword, valued at 100 guineas, voted by Lloyd's Patriotic Fund to the Captains commanding H.M.S. at the Battle of Trafalgar, £70. An H.E.I.C. Medal, Deccan, 1780-84, £7 10s.; another, Egypt, 1801, £10; a medal with bars for Assye and Arguam, £8 15s.; and one with the single bar for Nepaul, £10. An Indian Mutiny Medal, with bar for the Relief of Lucknow, £6; and the Chinese Order of the Button, £5. Of several New Zealand medals, one dated 1861-64, £10; and two others dated 1866 and 1860-64, £4 5s. and £4 respectively. Most of the Peninsular medals made good prices, one with eleven bars realising £25 10s.; another with seven bars, £10; one with bars for Talavera, Busaco, and Fuentes d'Onor, with miniature of recipient, £12 10s.; and a medal with the Sahagun and Benevente bars, £9 10s. An interesting pair of medals, one with bar for Chrystler's Farm, and the other the Indian Chief's large silver medal, George III., £25. Of the large number of South African medals sold the most important included one for Matabeleland, 1893, and a B.S.A. Co.'s medal for Mashonaland, 1897, £6 each.



Naval General Service medals, as usual, made good prices. One with bar for the Capture of Desiree, £20; another with bar for Boat Service, 1801, £9; one with three bars, Trafalgar, Java, and Syria, £11; another with bars, 1st June, 1794, St. Vincent, and the Nile, £11 10s.; and others fetched prices varying from £7 10s. to £2. The Sultan's Gold Medal, Egypt, 1801, 2nd size, made £15 10s.; the Royal Red Cross, £10 10s.; the Peninsular Gold Portuguese Cross for Albuhera and Portuguese Cross to Commanders, both awarded to an Ensign of the 5th Foot, £30; the Order of British India, 2nd Class, £14 10s.; an Officer's Silver Davison's Medal for the Nile, £10 10s.; and the rare silver medal of the Royal Irish Constabulary, 8 gns.

A few Volunteer and Regimental medals concluded the sale: an old silver medal of the 24th Warwickshire Regt., for the best shot, 1803, realising £11 10s.; the silver medal of the Launceston Volunteers, 1799, £9 5s.; one of the 2nd North British Volunteers, 1799, £10; an oval Regimental medal of 3rd King's Own Dragoons, £8; the Olney Troop of Cavalry, 1797, medal, £7 15s.; and the silver medal of the Carlisle Local Regt., the best shot for 1812, £7 15s.

THE first important sale of porcelain and pottery during May was that formed by the late J. G. Murdoch, at Sotheby's, on May 4th and 5th. The collection, which consisted of over 300 items, realised £3,663. The highest price during the sale was £740, given for a Worcester tea and coffee service with square mark, consisting of seventy-eight pieces. Several other specimens of this china made excellent prices, the most noteworthy being a teapot and cover, square mark, £33; milk jug, crescent mark, £23 15s.; a bowl, square mark, £24 10s.; a pair of deep plates with similar mark, £26 10s.; a pair of deep fluted plates, £55; eight small and eight ordinary plates, the former with

square mark and the latter with crescent mark, £40 and £37; a dessert plate, square mark, £21 10s.; a pair, similar, £34 10s.; and a two-handled cup and saucer, £46. A Chelsea figure of Lord Camden went for £30; a pair of Derby figures—shepherd and shepherdess—£63; a pair of Chelsea-Derby coffee cups and saucers, gold mark, £25 10s.; a fine *famille noir* teapot with silver lid, £31; and a pair of Nantgarw plates with impressed mark, £33. The sale included a large collection of Tassie portraits, which were sold in lots of three, realising prices varying from £3 10s. to £19 10s. A cabinet containing about 460 Wedgwood camei and 890 intagli made £38.

At Christie's, on May 8th, £136 10s. was given for an old Sèvres Feuille-de-Choux pattern service of seventy-six pieces; twelve old Sèvres plates made £102 18s.; a Crown Derby oval verrière, £23 2s.; a Chelsea Boar's Head dish, 10¾ ins. high, 22 ins. long, £94 10s.; an old Dresden figure, Johann Fröhlich, Court Fool, £34 13s.; and two lots of Worcester porcelain—a tea service of thirty-six pieces with blue crescent mark, £115 10s.; and an old large jug, 11¼ ins. high, £147.

Messrs. Derome & Sons, Kendal, sold a large collection of porcelain at a sale at Broom Hill on May 13th—a Worcester tea service realising £31 10s.; a pair of Chelsea dishes, red anchor mark and date 1745, 15 guineas; a Nantgarw plate, £27 16s. 6d.; a Copeland dessert service, £18; and an Arras blue mug and saucer, £20.

Some fine specimens of old Sèvres porcelain were sold by Christie's on the 15th. A two-handled cup and saucer, by Anteaume, £24 3s.; another by Boucher, £31 10s.; one by Chabry, £126; a small cabaret of seven pieces, £157 10s.; a pair of fluted seaux, 4½ ins. high, £64 1s.; a flattened vase, 6 ins. high, 7¼ ins. diameter, £110 5s.; and a tea service by Massy, £178 10s. Some good prices were given, too, at the above rooms on the 22nd, the sale consisting principally of old Sèvres and Dresden porcelain. Of the former, a pair of quatrefoil shaped vases, 6 ins. high, made £194 5s.; a pair of oval fluted jardinières, by Boulanger, 12 ins. wide, £220 10s.; an ewer cover and basin, 5 ins. high, £136 10s.; a collection of flowers, £126 10s.; a rosewater ewer, 9½ ins. high, £84; a cabaret of eight pieces, £141 15s.; and an ecuelle cover and stand, by Cotteau, £315. Of the latter, the most important were—a group, *Apollo in a Chariot*, 8 ins. high, £126; an exactly similar group, £115 10s.; a figure of a camel, 8½ ins. high, £136 10s.; a pair of large oviform vases and covers, 21 ins. high, £194 5s.; a pair of figures of a male and female, 7¼ ins. high, £189; the male figure from the above pair, 7½ ins. high, £69 6s.; a large group of *Venus and Adonis*, 16 ins. high, £99 15s.; and a centre-piece with classical figures, mounted with ormolu, £120 15s.

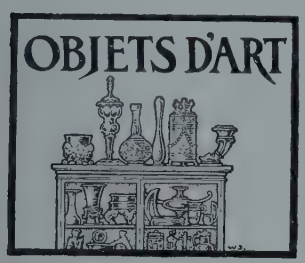
On the 25th, at Christie's, a pair of famille-verte dishes, 14½ ins. diameter, made £48 6s., and an old Worcester tea service, thirty-two pieces, £100 16s.

An important sale of Old English porcelain will be held at Christie's shortly by order of the executors of the late Dr. W. B. Kellock, who during a period extending upwards of fifty years filled his cabinets with the choicest specimens of the Bow, Chelsea, Chelsea Derby, and Worcester potteries. The judgement of this well-known collector enabled him to secure fine examples of the dwarfs, dancing figures, the Vauxhall singers and other groups, which being without the boskies or mayflower bowers, are now so highly valued. The colouring in many pieces is of exceptional brilliancy, and we should not be surprised if in some cases previous record prices are exceeded. Dr. Kellock's pictures, which are of less equal merit, will also come under the hammer at the same time (probably early autumn).

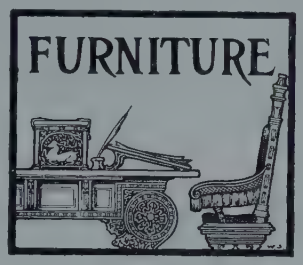
Several important collections of silver plate were sold during May, though with few exceptions the prices realised were in no way extraordinary. The first collection disposed of was that of the Hon. Mrs. Baillie-Hamilton and other properties at Christie's on May 6th, the highest figure being £620 for an Elizabethan standing salt and cover. Entirely gilt, it bears the London hall-mark for 1573; maker's mark, a bird with outspread wings, in shield of escalloped outline, repeated on foot and cover; 9½ ins. high, and of a gross weight of 13 oz. 9 dwt. Other high prices were £180 for a James I. bell-shaped salt-cellar, in three divisions, the uppermost part forming a muffineer, 9¾ ins. high; London hall-mark, 1690; maker's mark, a flower; weight, 11 oz. 5 dwt.; four circular decanter-stands, embossed and chased with scenes after Teniers, £52; and a mazer bowl, of maple wood, mounted with silver rim, dated 1654, 5¼ ins. high and 5⅜ ins. in diameter, £45. Several spoons made good prices, two Charles II. apostle spoons making £25 10s. and £21; a Charles I. seal-top £19; an Elizabethan seal-top £16 10s.; and an early English spoon, dated 1639, and bearing the Exeter hall-mark, £18 10s. Of the items sold by weight the most important were a Charles II. wine-cooler, dated 1680, 220 oz., at 41s.; a parcel-gilt beaker, Augsburg, late seventeenth century, 9 oz., at 50s.; an hexagonal trencher salt-cellar, 2 ins. high, Augsburg, sixteenth century, 3 oz. 18 dwt., at 174s.; and a cup, 3½ ins. high, 3¼ ins. diameter, Nuremberg, by Hans Petzolt, 7 oz. 4 dwt., at 360s. A German sixteenth century pine-apple beaker and cover 11⅜ ins. high, 18 oz. 1 dwt., made 56s. per oz.; an Augsburg tankard and cover, *circa* 1600, 7 ins. high, 26 oz., at 305s.; an Augsburg sixteenth century standing cup and cover, 13 ins. high, maker's mark, C.I.T., 19 oz. 10 dwt., at 225s.; and another, 15 ins. high, Nuremberg, sixteenth century, 22 oz., at 60s. A Charles II. nest of four plain beakers, with cover, 10½ ins. high, 1664, maker's mark, B. with four pellets, in plain shield, 30 oz. 18 dwt., at 510s.; another of nearly similar design, maker's mark, I.R., 1 oz. heavier, at 125s.; and a Commonwealth plain tankard and cover, 7½ ins. high, London hall-mark, 1655, by Henry Greenway, 34 oz. 3 dwt., at 370s. A George I. plain bowl on round foot,

4⅜ ins. in diameter, by Wm. Fleming, 1715, 4 oz. 3 dwt., at 180s.; a Charles II. plain alms-dish, 9½ ins. in diameter, 1673, maker's mark, I.S. linked, in dotted oval, 10 oz. 13 dwt., at 80s.; and a Queen Anne two-handled porringer, 4⅜ ins. high, by Nathaniel Lock, 1705, 13 oz. 1 dwt., at 92s. At the same rooms on the 14th a pair of plain two-handled cups, 5 ins. high, Dublin hall-mark, maker's mark, T.W., *circa* 1765, 28 oz. 10 dwt., at 37s.; and on the 21st a William and Mary two-handled cup, 4 ins. high, 5 ins. in diameter, by John Ruslen, 1688, 10 oz. 15 dwt., at 165s.; a Charles I. apostle spoon, York hall-mark, 1627, by Thomas Harrington, £32; a pair of old Irish plain tazze, Dublin, 1709, maker's mark, E.P., 14 oz. 16 dwt., at 56s. Other important items at this sale included a Charles I. two-handled cup, 1638, maker's mark, R.F., 3 oz., at 440s.; a Charles II. shallow bowl, York hall-mark, 1669, by Marmaduke Best, 2 oz. 8 dwt., at 165s.; the companion bowl, nearly similar, 2 oz. 11 dwt., at 95s.; Queen Anne porringer, 1705, maker's mark, Wi., 7 oz, at 100s.; a Charles II. porringer, 1671, maker's mark, G.W., 2 oz. 14 dwt., at 130s.; and a James II. tankard and cover, 1685, maker's mark, R., 36 oz. 19 dwt., at 160s. A James I. bell-shaped salt-cellar, 1608, 14 oz. 6 dwt., at 470s.; a silver-gilt standing cup and cover, 10¾ ins. high, Aachen hall-mark, early seventeenth century, 10 oz. 8 dwt., £250; and a silver-gilt processional crucifix, Portuguese, seventeenth century, 49 ins. high, £68 5s.

THE most notable *objets d'art* sold during May were a casket of metal-gilt and Limoges enamel, 4¾ ins. high, 7 ins. long, French sixteenth century work, £378, at Christie's on the 8th, and the following sold at the same rooms on the 15th:—A Louis XVI. oval gold snuff box, by Jean Baptiste Cheset, dated 1765-6, £997 10s.; a Louis XV. oval gold snuff box, by Jean Baptiste Cheset, dated 1765-6, £126; and a beaker-shaped goblet of pure gold, 2⅜ ins. high, 3 ins. diameter of bowl, and 5 oz. 15 dwt. in weight, £125.



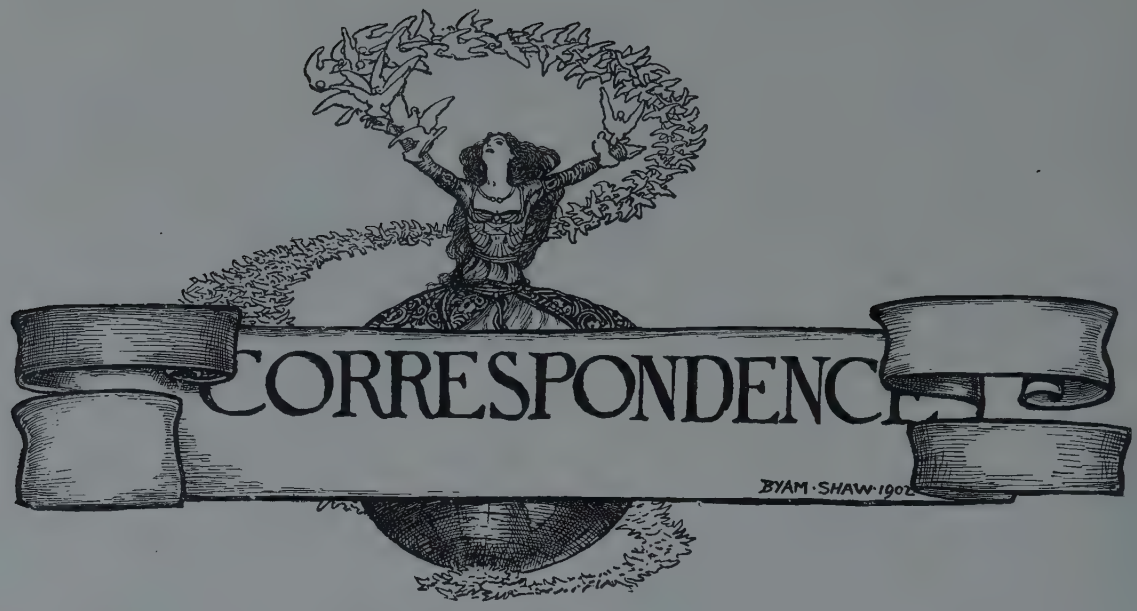
SOME fine old English and French furniture was sold at Christie's on May 8th, the most important items being a semi-circular satin-wood cabinet with four doors, containing Wedgwood blue jasper plaques, £304 10s.; a Chippendale side-table, 57 ins. wide, £92 8s.; a cabinet by the same maker, 8 ft. 4 ins. high and 39½ ins. wide, £152 5s.; a Louis XV. clock by Moisy, Paris, in ormolu case stamped St. Germain, 21 ins. high, £199 10s.; a pair of ormolu candelabra of the same period, 12 ins. high, £102 18s.; a Louis XVI. clock, 27 ins. high, £315; a large oblong writing-table, 77 ins. wide, £141 15s.; and a suite of Louis XVI. furniture, £126. At the same rooms on the 15th a Louis XVI. knee-hole table, 35 ins. wide, made £178 10s.; a pair of Regence armoires of tulip wood, 63 ins. high and 56 ins. wide, £241 10s.; a Louis XV. clock by Samson Le Roy, 7 ft. 9 ins. high, £231; and a Louis XVI. clock by Marquis Paris, 15¾ ins. high, £168. A pair of Chippendale chairs realised £160; an old English marqueterie chest of drawers, £92 8s.; and a Jacobean oak credence, dated 1603, 72 ins. high, £110 5s.



At Messrs. France's rooms on May 20th a set of Chippendale chairs with wheel-pattern backs realised £120; and at Christie's on the 22nd a Louis XVI. ormolu clock, 19 ins. high, £483; a marqueterie table, same period, 14½ ins. in diam., £168; two Louis XV. oblong marqueterie tables, one 16½ ins. wide, and the other 24 ins. wide, realised £105 and £199 10s. respectively; and a pair of Louis XV. Encoignures of marqueterie, £105.

Sale Prices

THE attention of our readers is called to the number of "SALE PRICES" published on June 30th. In addition to the usual features it contains illustrations of the principal pictures, medals, coins, and stamps sold during the past month, particular importance being given to the Vaile Collection. From this number the price will be One Shilling. An index to numbers 13 to 18 is in preparation and will be issued gratis to all applicants when ready.



ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write to us, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

Books.—F. L. (Shoreham).—*Tour of the Grand Junction*, worth about 30s.; *Advice to Sportsmen*, £1 to £3 10s.; *Remarks on a Tour*, £3; *Life in London*, by Egan, in original boards, fetched £20; *The Military Adventures of Johnny Newcome*, with coloured prints, 25s.; *Tour of Dr. Syntax*, £2 to £8; *Second Tour*, the same; *Hogarth's Works*, £1; *Jack Hinton*, 30s.; *History of the Irish Rebellion*, £1 to £7 10s.

G. A. C. (Plumstead).—The *Dickens Pamphlet*, dated 1885, should be worth about 10s. to a collector.

C. A. A. (Swindon).—The edition of Thomson's *Seasons* is too recent to be of value.

F. G. S. (Bognor).—Landseer's works and engravings are depreciating at the moment.

T. J. S. (Mullingar).—Your single volumes of classics are incomplete and of little value.

D. (Durham).—Morris's books on Birds fetch good prices. Wilkie's gallery has value.

M. B. (Sheffield).—Bacon's *History of Henry VII.*, 1622, auction price about £10.

J. W. A. (Clapham).—Coloured print by Bartolozzi, after Peters, has some value. Gambado's *Horsemanship* has value, depending on date.

T. M. (Salisbury).—Works by Sir R. Colt Hoare in condition realise good prices.

R. P. (Brighton).—Coloured prints by Hunt of *Football* and *Jumping* have some value. Your books of Byron are 1st edition and valuable.

W. C. H. (Bristol).—Your eight volumes of the *Spectator*, 1776 edition, are worth about 25/-. It is the original first edition which is so valuable.

C. M. W. (Oxford).—Goldsmith's and Byron's *Poetical Works*; so many editions, they must be seen to value.

A. B. (Barnstable).—*Works of Tacitus*, 1618 ed., sold for £30; *Oliver Twist Illustrations*, signed Cruikshank, complete, £3, 1838 ed.; twenty-four illustrations from *Punch and Judy*, by Cruikshank, 10s.

E. S. (Peterborough).—*Pickwick Papers*, dated 1837, forty illustrations; *Martin Chuzzlewit*, 1844, forty illustrations, are worth between £2 and £3 bound; if in original paper covers, about three times that sum.

H. P. (Barnet).—Daniel's *Rural Sports*, with Supplement, 1813, three vols. in all, £2 to £3.

W. C. H. (Bristol).—Five vols., *Scott*, £5 to £10; *Life Scott*, £1; four vols., *Tatler*, 1764, £1 to £4; Montaign's *Essays*, £1.

M. (Forres Station).—Pirated edition, Byron's *English Bards*, by Thomas, Philadelphia, 1820, little value except to Americans.

Engravings.—W. H. R. (Boston).—Engraving, *Blindman's Buff*, by Cipriani and Bartolozzi, £2 to 10s.

A. A. (Tyrone).—Engravings by Houbraken have some value. Chaffers on *Porcelain Marks* is the best guide.

E. B. (Darlaston).—Engravings published by Royal Irish Art Union and Association of Fine Arts for Scotland have little value. You will find SALE PRICES useful for auction results.

S. (Huddersfield).—Engraving by Rebella, after Vosterman, of *Adoration of the Magi*, has little value.

R. E. S. (Southend-on-Sea).—Small engravings of the Thames, etc., little value.

J. B. (Broughty Ferry).—Richard Brothers was one of the religious humbugs of the eighteenth century. Either engraving by Sharp of little value.

E. B. (Saxmundham).—*Juliana Homfray*, engraved by S. Cousins, is worth £1. *Janet Homfray*, by Harvey, is worth 5s.

J. L. N. (Westminster).—Engravings by Jazet do not fetch high prices now.

R. B. A. (Edinburgh).—There are reproductions of Romney's *Elizabeth, Lady Craven*

T. H. E. (Bradford).—The engraving by David Lucas, after John Constable, of the *Cornfields*, proof before letters, fetched £300 on December 11th. The price varies from £2 upwards, depending on condition.

M. N. (New South Wales).—The *Engraving of the Madonna*, by Muller, after Mme. Leidelmann, is worth from £4 to £8, dependent upon the state and condition. The painting is neither by Wilkie or Ibbetson, but is Austrian or Tyrolese, and not of considerable value.

E. C. B. (Birmingham).—Will find a catalogue of engraved portraits of noted personages in *History, Literature, and Art*, illustrated with portraits most useful; it contains 14,000 items, is published by Myers Rogers, 59, High Holborn, at 7s. 6d.

E. P. (Northwich).—*Lady Clement Villiers*, by Robinson, if in good condition, is valuable; remainder of list worth little.

B. P. S. (Leeds).—Wood engraving by Jackson, of *Tintoretto's Crucifixion*, is little value.

M. E. P. (Rushden).—Engraving by Say, of *Harriet and Sophia Hague*, little value.

[*Continued in advertising pages.*

MARIA MANCINI
By Pierre Mignard, called "Le Romain"
Photo by F. Hanfstängl
From the picture at the Berlin National Gallery

Old China

Bow, Chelsea and Derby Figures
The Collection of Francis Howse
By Emily Jackson

The collecting spirit is now so widely diffused and taste is frequently of so catholic a character, that it is pleasant to meet with a specialist who for a quarter of a century has devoted himself almost entirely to one class of object and whose sole desire has been to acquire perfect specimens in one line of art workmanship alone.

The domain of ceramics is large, and without specialization the risk of gathering some "secondary gems" with the most perfect examples, which are the only ones desirable in the eyes of the connoisseur, is very great; the concentration of all knowledge on one small department greatly diminishes the risk of collecting amongst the fine things some that are not so fine.

It is to English china alone that Mr. Howse has devoted his attention and to English figures, more especially those produced at Bow, and at Chelsea when Sprimont made the works famous, from 1750—when his management commenced—until 1769, when he retired; it is at this time that the finest specimens were produced, and the factory in all respects reached the height of its prosperity.

It is interesting to find that Sprimont had attempted the sale of the pottery four years previously, the whole undertaking being advertised as a going concern, "as Mr. Sprimont, the sole possessor of this rare porcelain secret, is advised to the German Spaw." Apparently no offer was made for the "going concern," and after waiting for four years, another advertisement appeared announcing the sale by order of the proprietor, who has recently "left off" the manufacture.

Mr. William Duesbury was the purchaser; he already owned the Derby factory, and the pieces made at Chelsea were from this time known

THE VAUXHALL SINGERS, 11½ INCHES HIGH

TWO CHELSEA CANDELABRA, 11 INCHES HIGH

TWO CHELSEA FIGURES, 11 INCHES HIGH

as Chelsea-Derby, the models of both factories were interchanged, and the Derby pieces are occasionally remarkably like the Chelsea-Derby.

Of the later productions of Derby, when the premises were leased to Robert Bloor, formerly a clerk to Duesbury, there are very few specimens in the collection we describe, for the decline of the Derby factory dates from 1815. When Bloor assumed the management, not only was the standard of work much lowered, but many indifferently finished pieces were sold, so that the pieces shown in our illustrations and described were all made at the end of the eighteenth century rather than at the beginning of the nineteenth.

TWO BOW FIGURES, 10 INCHES HIGH

A still earlier chapter in the history of porcelain figures is illustrated in Mr. Howse's collection by the fine pieces made at Bow, that is at Stratford-le-Bow, in Middlesex, where a patent was granted in 1744 to Edward Heylyn and Thomas Frye for "A new method of manufacturing a certain material whereby a ware might be made of the same nature and kind, and equal to, if not exceeding in goodness and beauty, china and

TWO CHELSEA DANCING FIGURES, 7½ INCHES HIGH (TWO VIEWS), AND TWO CHELSEA FIGURES, 6 INCHES HIGH

CHELSEA FIGURE

porcelain ware imported from abroad." It is probably on account of the reproduction of the Oriental china which had such an extraordinary vogue in the middle of the eighteenth century, that the Bow works were sometimes called "The New Canton." This title has been found on early specimens.

The reason for the inclusion of Bow pieces in a Chelsea and Chelsea-Derby collection is that thirty years after the granting of the patent for the setting up of the Bow works, they passed into the hands of Mr. Duesbury, who already held those of Chelsea and Derby, besides one or two other less important potteries.

The same mark, the anchor, was used both at Bow and Chelsea, but connoisseurs detect the more vitreous appearance of the productions of the former works without difficulty.

A fine pair of Bow figures in the collection under notice bear this mark in red, and also a cross in red. They stand 10 inches in height; the male figure is in rustic costume of the Watteau style; he carries a small two-handled wine barrel. The second figure is that of a woman who has flowers in her apron; a lamb sports at her side. The colouring of this pair is very rich and brilliant.

Another interesting pair of figures, smaller in size, with the red anchor only, have also been designed in the Watteau or Fragonard style: they are evidently strolling players or gypsies; the woman has playing cards painted on her dress in black and red; she plays a hurdy-gurdy; the dresses are elaborately painted in colours and gold.

A variety in the usual Bow mark is shown on a pair of figures; a blue dagger, with red anchor and dagger, are painted on the base; the man plays a pipe; a sheep is close by; the woman gracefully holds out her skirt full of flowers and fruit.

A beautiful set of the four seasons has the red anchor and dagger on each piece; they are 7 inches high; the two female figures of spring and summer wear pretty rustic hats and dresses daintily sprigged in colours and gold. A petticoat in gold diaper pattern shows beneath the skirt of Spring. Winter is represented by an old man in a hooded cloak, patterned in flowers; he warms his hand at a brazier with realistic red and yellow flames.

Of the much sought after Bow candlesticks, perhaps the most interesting is the pair fully described in *Pottery and Porcelain*, which were at one time in the collection of Mr. D. W. Macdonald, but which now find a place in Mr. Howse's cabinet. Their colour is exceptionally brilliant, blues, reds, yellows, and puce appear in the boskies, in the flowers which are amongst the handsome green foliage; pheasants perch upon the branches. Both candlesticks of the pair are marked with the anchor and dagger in red, but their unique interest to china collectors lies in

CHELSEA FIGURE

the fact that two crossed sword like lines, with dots in blue, are also on the base of each piece. This mark is very similar to one used at Worcester, but is rare if not unique on a Bow specimen.

The extreme grace of the pair of figures known as the Vauxhall Singers is very marked; they stand 11½ in. in height, and are so slenderly and finely modelled that they appear much taller. The decoration in Mr. Howse's examples is almost sumptuous in its delicacy—green, yellow, and puce predominate in each figure; a piece of music is held in the hands.

Amongst those choice specimens of Chelsea figures, which are so much prized by collectors on account of their standing more or less alone without mayflower bowers, the most remarkable in Mr. Howse's cabinets are the two pairs of two figures in the Watteau style. They are marked with the red anchor, which dates them as having been made before the purchase of the factory by the owner of the Derby works, that is, before 1769. These rare dancing figures are dressed somewhat extravagantly; in one pair the man has a pale yellow jacket and pink breeches, the woman a pink bodice and flowered kirtle. In the other pair the man wears a lavender jacket with pale green sleeves, and the woman a turquoise blue bodice laced across; a rose with foliage is worn at her neck; her hair hangs in plaits down her back, and is smoothly drawn off her face. In each pair the man wears a large carnival mask, which extends from beneath the slouch feather-trimmed hat to the lips, a moustache being attached; the mask is half white and half black; on the white sections stars and half moons

TWO CHELSEA FIGURES, BEST PERIOD

are painted, doubtless in imitation of patches. There is great animation shown in the dancing. Connoisseurs will recollect that a similar pair were sold in the Massey Mainwaring collection at Christie's last year for a very high price.

The stands of these figures are characteristic, being much less ornate than those of the less valuable may-flower type.

Standing alone also without a bosky background is the figure of Ceres, which forms the centre on the third row in the second cabinet. She stands 10 inches high, wheat-ears form a crown on her delicately-poised head, she holds corn in the hand raised to her breast, the other is outstretched to touch a sheaf held up by a lovely little dancing cupid, poppies and other flowers in natural colours are amongst the wheat, and there is brilliant colouring in the floral sprigged draperies.

Different in character from this purely mythological figure, but equally finely modelled, is the figure of Marshal Conway. It is 12 inches high. The high black boots, daintily painted coat, and gracefully placed cloak give a fine effect; at his feet a cupid with one hand outstretched holds a shield; on this the characteristic negro's head is painted in black, a touch of red appearing on the lips, the face is grotesque in its life-like ugliness. It will be remembered that this head on a shield also occurs on figures of General Washington made at the Chelsea factory.

Of the Chelsea figures modelled after the Dresden style, are two figures 11 inches high. The woman is playing a mandoline; the man, at whose side is a dog, plays bagpipes.

Two very lovely little figures are marked with the gold anchor; the close white cap of the woman shows off the delicate flesh tints in her face; her skirt and apron are in elaborately painted diaper pattern in gold and puce colour; each figure holds open a tiny white hamper basket.

An elaborate group of Chelsea-Derby make has an incised mark. This group, which is known as "Music," consists of three figures, of which the tallest stands 10½ inches. She is gracefully draped, and plays a flute; another flute is at her feet; a tambourine, on a pillar, is laid on a piece of music.

Other examples of incised marks are a man with a mirror in his hand, and a parrot at his side, and a woman with a mandoline and swan.

Two other interesting specimens of Chelsea-Derby, though not figures, are in the form of sucriers. After a Sèvres pattern, these are of the very finest design and workmanship; they are delicately painted with flowers in natural colours, and one piece is marked with a gold D and anchor.

Nor can we forbear to mention a very fine double-handled bridal mug of the rare Nantgarw porcelain. The brilliant white body of the paste, its fine transparency and beautiful clear glaze is unmistakeable; a large nosegay of flowers, brilliantly painted in natural colours, is on one side; on the other the initials of the bride and bridegroom in gold.

THE MESDAG GALLERY
BY ETHA FLES

THE Dutch are essentially a nation of traders, endowed rather with a sense of practical honesty than possessing æsthetic perceptions. And in perfect accordance with this inherent talent of trading is the fact that the most valuable productions of the Dutch schools, early, as well as modern, must be looked for abroad, and more particularly in England.

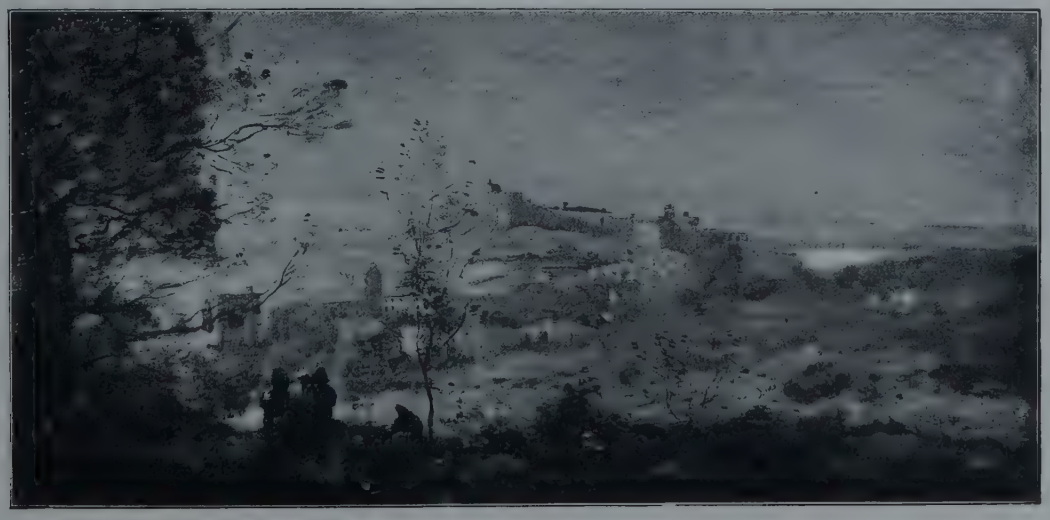
In examining the foreign catalogues, one is struck with the number of names of Dutch families who have sold the best of their "Great Masters," and thus robbed their country of part of its glory, by allowing the most valuable specimens of this intimate and often grandiose style of art to be taken abroad. And, sad to say, the grandfather of the Queen set his subjects the example of making money out of their art treasures. But, although it is rare in Holland to find generous donors, such as the widow of Sir Richard Wallace, the royal gift of the well-known seascape painter, H. W. Mesdag, certainly makes an exception to this rule. This artist has bequeathed to the Dutch nation his entire collection, together with the house he had expressly built for it, and intends adding to it until the day of his death. It is not only a picture gallery, but a collection of all kinds of artistic work.

There are pieces of Moorish metal work, eighteenth century timepieces, and Hindoo bronzes, rich coloured gobelins, and cabinets filled with costly porcelains from China and Japan. The floors are covered with rich Persian carpets, and the walls hung with Turkish embroideries.

In the corners the eye is attracted by magnificent Satzuma and old Cloisonné vases, and this very sumptuousness of colour and contrasts acts as a set-off to the pictures.

Numerous and highly interesting are the pictures, drawings, and sketches displayed on the walls, bearing the names of eminent Dutch artists, among others of the incomparable Matthew Maris.

But it is not my intention to give a descriptive



VIEW OF AVIGNON BY J. B. C. COROT

catalogue of this rich collection, for then I should have to mention Israëls, Peppercorn, Segantini, Mancini, Munkaczy, and, above all, Delacroix—the leader of the romantic school.

A goodly number of the best works of the Barbizon school form the nucleus and most important part of the gallery.

In the first place, there is the chief of this group of painters, the vigorous Rousseau, who borrowed some of his qualities from the old Dutch masters. Rousseau has produced much, and his works are not all of equal merit; but in the Mesdag gallery this great artist can be studied in his best moments and happiest compositions, allying French genius to old Dutch conscientiousness.

There is first of all his famous picture, *La Descente du Troupeau*, which he painted in Scheffer's studio, his own being too small. It was refused by the Salon (for a long time his pictures met with the same fate), and Scheffer was so indignant at this unjust treatment, that he opened a private exhibition for it in his own studio. The magnificent colouring of the work proves how successfully he had studied Rembrandt. We see the flock coursing down like a glowing stream of lava between the luxuriant growth of underwood, illumining the darkness, and high up, in the far distance, faintly visible through the forest trees, the tops of snow-covered mountains reflecting the last rays of the setting sun.

Entirely different in style, but not less remarkable, are his studies of trees in the forest of Fontainebleau. They impress one as being paintings on ivory. A minimum amount of paint has been used, a little brown, a touch of green and white here and there, in fact, they are not paintings, but rather drawings on canvas. From his love for the essence of things and the loftiness of his conceptions, we feel that this artist was near akin to Ruysdael.

THE SLEEPER BY G. COURBET

Close to *La Descente du Troupeau* are shown some works by Diaz, who himself was a great admirer of *Le Grand Refusé*, whom he once begged to teach him the secrets of his palette. Diaz was the first of the Barbizon masters who conquered the favour of the public. Whilst his friends Rousseau and Millet were still groaning under the pressure of poverty, his pictures were eagerly sought after, and orders from

dealers came in for dozens at the time. His art was not deep or serious, but sparkling, bright, sunny, and rich in fancy. He worshipped Correggio. The work by which he is represented in this gallery shows how loudly the Southern blood spoke in him, lending to his brush an unsurpassed richness of tone, a wonderful phantastic glamour, which makes his paintings so attractive. With much truth he has been said to have "stolen a sunbeam which he carries everywhere with him, and sets playing over his pictures." It is but a slender ray, but whether he paints graceful nymphs, coquettish cupids, or pleasing landscapes, we find it everywhere: it seems never exhausted, and this little ray has been the cause of Diaz's immense success and greatness.

IN THE KITCHEN BY MATTHEW MARIS

Far less romantic in style are the works of Dupré and Daubigny. In the forest scene by which, among other works, Dupre is represented in this collection, it would seem as if he had taken inspiration from the paintings of his friend Rousseau, but his other pictures show that he borrowed his subjects from the scenery of Western France, and especially chose those rural scenes which breathed intense repose. In the history of modern landscape painting his name ranks first among those artists who found their own mood reflected in nature and succeeded in rendering its most intimate impressions. But to us Daubigny has a far greater attraction—Daubigny the daring painter, designer, and etcher, of whose works this collection contains a goodly number, all showing his sturdy, easy, and vigorous style. Unlike his friends, he did not aim at dramatic effect in his landscapes. He did not waste his time in looking for the picturesque, he took his easel outdoors and painted what he saw. With a steady hand he drew the bold outlines of his hayricks standing out in the moonlight, the flocks of sheep huddled together, a wide expanse of landscape in broad flowing lines behind, and the forcible movements of the horses drawing their loads on the banks of the Oise. There is something imposing in the work of Daubigny; when looking at his canvases one feels to be in the presence of a serious and great man.

In contrast with Daubigny we here find Courbet, who boldly wrote the word *realism* on his banner. He felt only attracted by the naked truth. We cannot deny to him the attributes of a born painter, a masterly technique and brilliant colouring; but his productions missed that indefinable something which consecrates a work of art.

Placed next to Courbet the paintings of Corot shine

RETURNING BOATS BY C. F. DAUBIGNY

THE HOUR OF REST BY BASTIEN LEPAGE

out in all their noble qualities. Rousseau called this poet-painter the father of impressionism, because he was the first to assert that a picture is finished as soon as the artist has reproduced the exact impression which his subject conveyed to him at the time. His remarkable early work in this gallery proves clearly that he was not always an impressionist, and that at first he strove to copy nature very minutely, although his method entirely differed from that of the Dutch school. Corot spent some time in Italy, and brought with him to Fontainebleau some of the glow of the sunny South. It was after that visit that he produced those landscapes which impress us like melodies in colour. Corot was passionately fond of music, and this fondness is so easily traceable in his pictures that he has been called the Mozart of painting.

Side by side with the loveable Corot is the divine Millet. "People say that I have no eye for the charms of things created," wrote this painter to one of his friends, "but they are wrong. I not only see the beauties of nature but also her infinite majesty. My eye also detects the tender flowers dancing in the sunlight, but at the same time I see on the broad fields the steaming plough horses, and on the stony earth the bent figure of the field labourer, whose panting breath has sounded in my ear from early morning. I see the strained efforts with which he raises himself from his stooping position to take breath. This human tragedy is enacted in the midst of beautiful scenery, it is true, but I was not the first to record it, for the expression *le cri de la terre* had been used long before my time."

Verily, the cry of the earth rises from the pictures of Millet. This cry had resounded in his ears from his childhood. In his youth he had shared in all the labours of the field, tilled the ground, watched the flock, sowed and gathered in the harvest, and thus had learnt to understand the feelings of the rustics, and was eminently fitted to give expression to the voiceless tragedies of their lives. Rousseau, Dupré, Corot and Daubigny, have painted beautiful landscapes, but not the field in close association with those who cultivated it, who have, as it were, grown one with it. Millet was the first to express that intimate relationship, and in his rendering of it put the heart-beatings of France. One needs no large pictures by this painter to appreciate him in all his greatness. The Mesdag collection contains only one elaborate picture by him: *Hagar and Ishmael in the Desert.* In the foreground is the figure of Hagar extended in an attitude of the deepest agony, the head with its sphinx-like expression lifted high, the thick lips opened as if uttering a last frantic yell. A little further off Ishmael, emaciated, in the last stage of dying, his naked body shrivelled by the burning rays of the sun. The tragic expression of the whole scene is intense, but we find here also Millet under a different aspect in the numerous sketches and etchings collected in this gallery, in which he represents the hardships of labour imposed on human beings, investing them at the same time with an indescribable air of dignity. Especially noticeable among these treasures of art is a sketch in oils, which strikes one as the most powerful manifestation of this great master's divine art. In the centre of a wide, bare plain we see a huge stone erection around which are grouped a few animals, some raising their heads towards it as if in questioning wonderment, as if enquiring about their shepherd, but a death-like silence fills the air, a deep sense of mystery and loneliness pervades the scene. The whole tone is one of imposing greatness, like a page from the Old Testament.

In conclusion, I must mention the remarkable drawing of *Le Repos du Vigneron*, the most vivid expression, indeed, of the *cri de la terre.* Here we see one of those labourers of the field, who, having lost all high aspirations and deeper interests, has become a blind force, who no longer has a feeling for the beauties of nature, whose life is spent in alternate working and sleeping, who seems to have lost all sense of possessing a living soul, but who at the same time has preserved a kind of supreme greatness which raises him above the beasts of the field, and makes him the lord of creation.

ELKANAH SETTLE, "CITY POET"
BY CYRIL DAVENPORT, F.S.A.
PART II

NEITHER in letters nor in any of the MS. notes in the volumes themselves that I have yet seen, is there any mention of payment for the books; at the same time it is unlikely that Settle would have sent out so many as he did unless he had been paid in some way. I presume, therefore, that whenever anyone received one of Settle's poems on general subjects, bound with distinctive armorials, it was tacitly understood that if kept it would be paid for, and the compliment contained on the binding would probably ensure this in a majority of cases.

Whenever poems are addressed to particular persons, either on their marriage or as funeral threnodies, I imagine that the persons concerned, or their representatives, were in all cases consulted first, as in no such instance have I found any alteration in the outside decoration. Such works as these were undoubtedly well paid for and highly valued; numbers of them still exist in the libraries of the families of the original owners.

It is now time that such specimens should be looked up, mended and cleaned, in fact made much of, as they are always of great interest, and are gradually finding their way into museums, which, of course, makes those left outside much rarer. The excellent reproductions given in this paper will serve to show the style of Settle's bindings, as I have chosen typical examples, all of which are in the British Museum, except that with the coat-of-arms of the City of London, which is in the Guildhall Library.

A few of Settle's tracts exist that are bound by the same binder, but which have no armorial bearings upon them; these are likely to have somewhere about them a stamp, or stamps, of an angel blowing a trumpet and holding a palm branch. This angel is used in two sizes, one as I have drawn it, and one smaller, and is found on marriage poems as well as funeral orations. Although sometimes occurring alone, the angel is also sometimes found on books which have heraldic bearings upon them.

Settle's binder had several binding tools of carefully chosen elementary forms, and with these he was clever at building up ordinary heraldic designs, but whenever uncommon bearings had to be shown, he did not hesitate long to cut a special stamp. In many cases, however, even special bearings are cleverly built up by skilful use of common stamps fitted in as comfortably as possible. A lion passant would do quite well for a lion rampant simply by impressing him in an upright position, and a few straight lines and small miscellaneous curves could be cleverly combined so as to represent with tolerable accuracy any of the usual forms of fesse or bar, bend, chevron, canton, chief or bordure, the exact fit being always of masterly unimportance. Settle's binder had a few coronets more or less correct for each degree of the peerage, as well as a pointed crown of glory for mourning, and a cherub for use either on occasions of marriage poems or funeral orations, the skull and cross-bones being obviously of the more limited value. The reversed curves used for the borderings of the various coats-of-arms were easily arranged, so as either to form a slight setting for the coat of an unimportant client, or a full rich one for the armorials of a noble patron or his widow. Several of these accessory curves are well designed and used, and in some cases the effect produced by them is rich and pleasing; they are often strongly reminiscent of the bookplates of the same period. Indeed, it is not unlikely that Settle often took his designs from bookplates altered as necessary to suit his own taste.

No reliance can be safely placed in Settle's heraldry; the coats-of-arms on his bindings are only made up as nearly correct as conveniently might be from his limited stock of tools. Although these bindings must, of course, be counted as armorial, they are not important from the heraldic point of view, and as each is unique, they do not help us as to the collections of the different owners. The tinctures not being given it is not always possible to identify the

coats, but in many cases these belong to such well-known families that they are quite familiar.

The method of building up such designs bit by bit in bookbindings was by no means new in Settle's time; it had already been made use of in ancient times, but rarely. The most usual design made up in this way is one of a tree, the stem, branches, leaves, and flowers of which are all separately impressed. Settle, however, was most probably ignorant of this, and at any rate his binder was the first to apply this principle to armorial bearings. An armorial binding is usually one of several which have been made for a particular collector, of a design that he has himself chosen. Such stamps are impressed not only upon the books which have been bound for a special collection, but they are frequently added to bindings which have previously belonged to other collections. Instances of this addition, often disastrous from a book lover's point of view, can be found plentifully in the case of the Grenville Library as well as in the Library of George III., both in the British Museum.

THALIA LACRYMANS A FUNERAL POEM TO THE MEMORY OF LYTTON LYTTON, ESQ. BY E. SETTLE
London: Printed for the Author, 1710 [*With the Arms of Lytton*]

It is much to be regretted that Settle did not insist that the technical work in bindings, forwarding and finishing his tracts, was not better done than it is. If they had been better bound they would doubtless have been already highly esteemed, but as it is, they have almost entirely escaped notice, a neglect largely due to the fact that the inferior leather looks dull and insignificant.

But any specimens of his work which may still be found in private libraries, and may perhaps be identified by comparison with one or other of the instances figured herewith, should now be carefully put with the choicest books, mended, cleaned, and for the future well taken care of. Bad leather requires more care than good leather.

Settle's leather is either an inferior morocco pared very thin, or a piece of sheepskin or skiver, both weak and easily rubbed. The colours generally used were black, dark blue, or pale brown, and all the books are quite thin.

The sewing is sound, with good thread, but is of the inferior manner known as "stabbed" work, an

old form of sewing, but a disagreeable one, as books so treated never open comfortably The end papers are either plain white or a red marbled paper.

The printing of Settle's poems is always very bad, as it is almost unnecessary to say is also the poetry itself, but the paper is excellent. The memorial poems are often made gloomy by broad black borders and lines, while the marriage congratulations are sometimes handsomely ornamented with borders and cherubs impressed in gold by means of the same binding tools as have done outside duty as well. As a rule the bindings are gold-tooled only, but now and then some colour is added, red or silver, and sometimes, especially in the case of a supplementary coat-of-arms, a bright red label is added.

In spite of the general inferiority of Settle's bindings, many of them possess some charm of arrangement and dignity, and possibly some day one of them may afford us some clue as to the personality of the clever binder who made them.

THALIA LACRYMANS A FUNERAL POEM TO THE MEMORY OF THE EARL OF GAINSBOROUGH BY E. S[ETTLE]

London: Printed for the Author, 1714
[With the Arms of the 3rd Earl of Gainsborough, impaled with those of his wife Dorothy, daughter of the 1st Duke of Rutland]

Silver and Plated Ware

PLATE AT THE CAMBRIDGE COLLEGES No. III. SIDNEY SUSSEX COLLEGE BY H. D. CATLING

SIDNEY SUSSEX COLLEGE owes its foundation to Lady Frances Sidney, widow of Thomas Ratcliffe, third Earl of Sussex, who, by her will dated December 6th, 1588, left to Henry Grey, sixth Earl of Kent, and Sir John (afterwards Lord) Harington of Exton (her nephew), two of her executors, the sum of £5,000, besides her goods unbequeathed, for the erection of a college in the University of Cambridge. The first stone of the fabric was laid on the 20th of May, 1595, and the whole building completed three years later.

In view of the fact that the Earl bequeathed to the Countess "4,000 ounces of gilt plate," and that she specified in her will "a certain portion of plate," the proceeds whereof were to be devoted to founding the new College, it is somewhat remarkable that the Society should not possess, and should never have possessed, any piece belonging to the Foundress. But although she is not represented herself among the College plate, her two executors, of whom mention has been made, are represented, the one, Sir John Harington, by the rosewater basin and ewer, presented by his son; the other, the Earl of Kent, by a standing cup and cover, and by the greater part of the College communion plate.

Of these, the first mentioned pieces are the oldest in the possession of the Society, and bear the hall-mark of 1606-7.

SIR JOHN HARINGTON'S ROSEWATER EWER

The basin is ornamented with sea-monsters, shells, cherubs' heads, flowers, etc., and enriched mouldings in repoussé, while in the centre is a boss on which is stippled the donor's coat-of-arms surrounded by the inscription: "Ex dono Ioannis Harington equitis aurati ordinis balnei filii et hæredis Ioannis Baronis Harington de Exton." The dimensions are: — diameter, 19¼ in.; width of rim, 1¾ in.; height, 2⅜ in., and the weight is 93 oz. 15 dwt. The ewer is contracted in the middle, the upper part, together with the base and neck, being ornamented with cartouches containing sea-monsters, and surrounded by strap work, flowers, etc., while the lower part is ornamented with acanthus leaves. There are also numerous enriched mouldings throughout, and the upper part of the handle is formed of a grotesque female bust, the whole being in bold repoussé finished with the graver. The total height of the piece is 16⅛ in., and its greatest diameter about 6 in. It weighs 52 oz. The

SIR JOHN HARINGTON'S ROSEWATER BASIN

donor, Sir John Harington, K.B., second Baron Harington of Exton, was a great nephew of the Foundress. He was admitted to the College as a Fellow Commoner in 1607, and died at the early age of twenty-two, when the Barony became extinct.

The Earl of Kent's cup belongs to the year 1610-11, and is a fine example of the prevailing style of the period. The bowl is ornamented with a formal arrangement of flowers and trellis work, and contains the donor's and College arms. The base of the stem is formed of acanthus or other leaves, the upper part being baluster-shaped with three grotesque brackets. The cover is domical and is surmounted by an open-work steeple, supported by three grotesques similar to those on the stem. The total height is $19\frac{7}{8}$ in., the height of the cup, $12\frac{1}{4}$ in., and the diameter, $4\frac{7}{8}$ in. The weight is given in the College plate-book as 69 oz. 3 dwt.

The Communion plate given by the Earl comprises two flagons, two cups and covers, and an alms-dish. Each belongs to the year 1610-11, and is engraved with the College and donor's arms. The height of the flagon is $12\frac{1}{4}$ in., the diameter of the lip $4\frac{1}{8}$ in., and of the base, $6\frac{1}{4}$ in., the weight of the two being 101 oz. 14 dwt. They are of silver, with silver-gilt bands. The cups differ slightly in size, the one being $9\frac{1}{4}$ in. in height, with a diameter at the lip of $3\frac{7}{8}$ in., and at the base $4\frac{1}{8}$ in., the other being $8\frac{7}{8}$ in. high, with a diameter at the lip of $3\frac{5}{8}$ in., and at the base of $3\frac{3}{4}$ in. Both pieces are silver. The alms-

dish of silver-gilt has a diameter of 20¼ in., and weighs 49 oz. 5 dwt. The hall-mark on the patens (of which there are two) is very indistinct, but apparently belongs to the period 1720-29. The pieces are silver-gilt, and have a diameter of 6⅝ in., the weight of the two being 17 oz. 11 dwt. Each is engraved with the College arms and the figure of a fox, from whose mouth issues a scroll bearing the inscription, "Malim mori quam fœderi." The candlesticks are 18½ in. high, weigh 95 oz. 16 dwt., and belong to the year 1740-41.

Among the tankards in the Buttery are five belonging to the seventeenth century, the oldest of which is attributed to the year 1651-52. The inscription reads: "Ex dono Johannis Thomson Armig," and the weight is 39 oz. 18 dwt. Next in age is that of 1666-67, with the inscription: "Ex dono Lyonelli Vane Armig"; after which follows an example of 1672-73. This is inscribed: "Ex dono Eduardi Leche Armigeri." The two remaining ones belong to the years 1681-82 and 1683-84. The former bears the inscription: "Ex dono Gulielmi Davenport Armigeri: 1681," the latter, "Ex dono Cyrilli Arthington Armigeri." The name, and possibly the family, of the most renowned member of the College is perpetuated in a tankard of the following century (1706-7). On one side are engraved the College arms with "Coll. Sid." below; on the other, a shield bearing a lion rampant. The inscription is: "Ex dono Radulphi Cromwell Comensalis." The donor was the son of Samuel Cromwell, of Norton, in Northamptonshire, but I have been unable to discover whether he was related to the Protector Oliver, who was a student here from April, 1616, to June, 1617.

THE EARL OF KENT'S CUP

Other pieces in the collection are a punch strainer of 1697-98; salvers of 1703-4 and 1707-8 (a pair); an upright snuffers-stand of 1709-10, and a spirit-lamp of 1711-12. To the eighteenth century also belongs a teapot and spirit-lamp, which bear the hall-mark of 1708-9, an early date for such pieces, as Cripps says "very few are found" before the reign of George I. He also adds — "The earliest teapot known to the author in actual domestic use is one of 1709," a possible reference to this specimen, which is daily used by the Bursar. The maker was Anthony Nelme, and the inscription on the lid is: "Ex dono Charltoni Wollaston, Coll. Sid. Socio — commensalis, 1709." The donor's and college arms are engraved on both pieces.

THE COMMUNION PLATE

There is no record of the despatch of any plate to the King, as probably the College possessed but little at the time, and indeed the following extract from the Register under date "July the 2, 1642," is sufficient evidence that none was sent: "It was ordered by the Mr., Mr. Garbut, Pendreth, Haine, Ward, being the major part then present, that £100 should be taken out of the Treasury for the K's use, and so much plate as hath been given to the Mr. and ffel. for admissions of ffellow-commoners should be set apart in lieu of it, till it bee repaid."

My thanks are due to the Masters and Fellows of the College for permission to photograph the various pieces, and to the Bursar (Mr. H. C. Robson, M.A.) for facilitating the arrangements.

For assistance in describing many of the foregoing pieces, I am indebted to *Old Cambridge Plate* and to *College and Corporation Plate.*

The photographs from which the illustrations are made were specially taken for this article by J. Palmer Clarke, Cambridge.

THE CROMWELL TANKARD

THOMAS CHIPPENDALE
BY R. S. CLOUSTON
PART II

THERE is one fact about Chippendale's designs which he himself impresses on us. It is that his work is intended for all classes. In his title page he says that his designs are "calculated to improve and refine the present taste, and suited to the fancy and circumstances of persons in all degrees of life."

Again, in his preface, he says, "I am confident I can convince all noblemen, gentlemen, or others who will honour me with their commands."

As a matter of fact the list of his subscribers embraces all classes—from the Duke of Northumberland to William Frank, bricklayer.

This would not be so extraordinary now as it was in Chippendale's own day. Most of the previous great furniture designers had worked for the noble, or at least for the rich, and in the early and middle ages there were practically two classes, the rich and the poor.

Immense prices were paid for single pieces of furniture by the Romans when at the height of their prosperity. Cicero gave a million sesterces (£9,000) for a table, and another is mentioned as being sold by auction for £10,000. Another table, which was carried by the Goths into Spain in the fifth century, was surrounded with three rows of fine pearls. It must have been of considerable size, as it was supported by no less than 365 feet, the feet being of "massy gold," inlaid with gems. This table was valued at five hundred thousand pieces of gold. All through the middle ages the same great difference between class and class tended to the extremes of rude simplicity and barbaric grandeur. In England the Normans found art, and indeed society, in a very backward condition. The Anglo-Saxon house was not only a one-storied structure, it consisted of one room, in which there was but little furniture, and where the inhabitants slept on the great dining-table. It is therefore not at all surprising that for several centuries designers should consider only the Church and the nobles. Thomas Chippendale, though not the first, was at least one of the first, of the great designers to make furniture for the million in a sound commercial as well as artistic manner.

CHIPPENDALE CORNER CHAIR, ABOUT 1780
Property of the Hon. Sir Spencer Ponsonby-Fane, K.C.B.

Had it not been for the growing prosperity of the country he could scarcely have done so, but England was rapidly rising both in taste and circumstances. Comfort, too, was more thought of, and from being greatly below, our middle classes had become almost as much above, those of some of the older civilizations. In 1743 Horace Walpole wrote from Newmarket: "I am writing to you in an inn on the road to London. What a paradise should I have thought

this when I was in Italian inns! in a wide barn with four ample windows, which had nothing more like glass than shutters and iron bars! no tester to the bed, and the saddles and portmanteaus heaped on me to keep off the cold. What a paradise did I think the inn at Dover when I came back! and what magnificence were twopenny prints, salt cellars, and boxes to hold the knives, but the *summum bonum* was small beer and the newspaper."

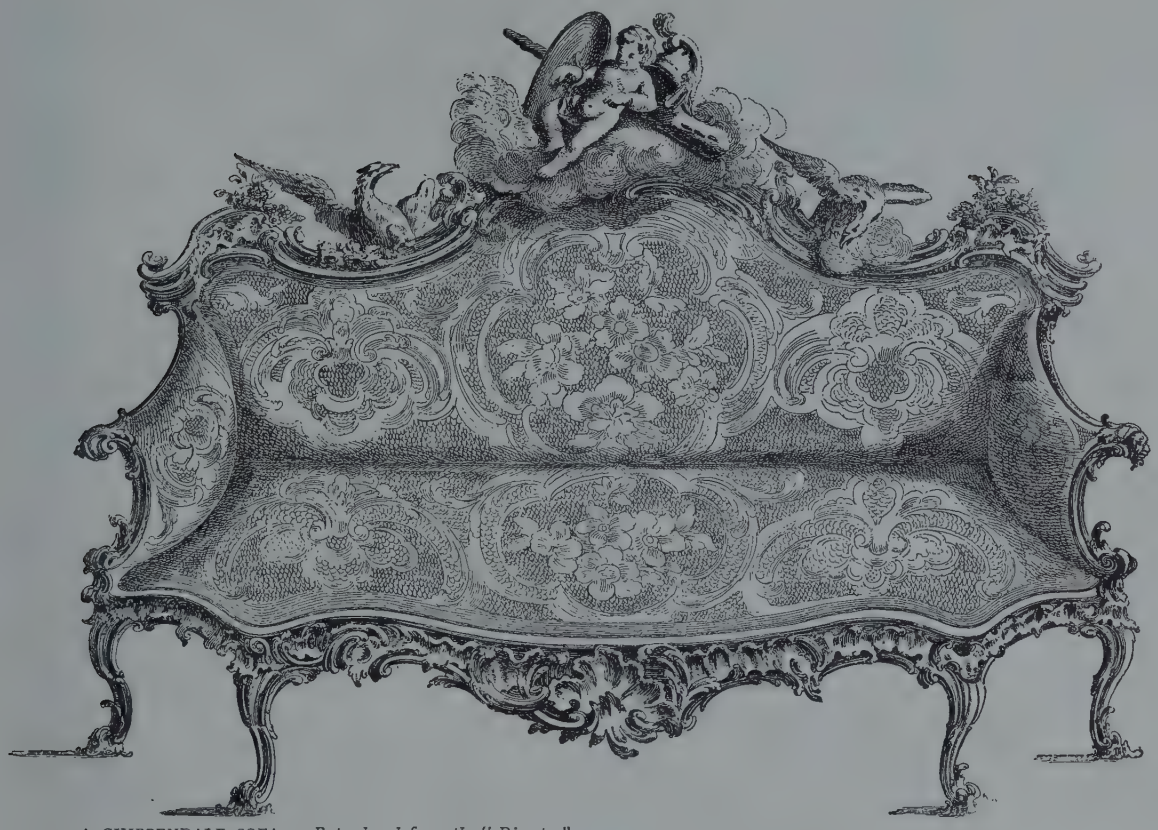
In another letter, eighteen years later, he describes how he has been bored at Haughton during his election campaign. "Yet to do the folks justice," he goes on, "they are sensible, reasonable, and civilized; their very language is polished since I lived among them." He refers to a period only sixteen years before, and he certainly had not, meanwhile, become more charitable to people beneath him in station.

When Chippendale published his *Director*, he had therefore the opportunity of appealing, not only to a richer, but a far more appreciative middle and lower middle class than had ever existed in England before. It is possible, too, that belonging to the shopkeeper class, he understood their wants, and took a certain pride in catering for them. It has been far too customary in most times and countries to regard shopkeepers as hopelessly bourgeois—the essence of respectability without taste. But Chippendale belonged to a time when men who were either shopkeepers themselves or the sons of shopkeepers, were second to none in both art and literature. Pope and Defoe must both have died while he was working. Hogarth, his neighbour in St. Martin's Lane, was by far our best artist, Johnson was the recognised authority in literature, while Richardson's novels were being translated into almost every European language. The lower middle class were not of course all Popes and Hogarths any more than they are to-day, but the many names which stand out in such bold relief show the great growth of taste.

Chippendale by no means confined himself to the simple or the cheap. Indeed, he tells us himself that some of his designs have been called so many "specious drawings," "particularly those after the Gothic and Chinese manner." The evident answer would have been to say that he had executed them. Instead, he shows that many of his designs were simply trade advertisements, by saying that he could not only produce them but better them in production if anyone gave him an order. There are certainly some designs in his book which it is difficult to

MAHOGANY CHIPPENDALE CHAIR, 1770
Property of the Charterhouse

MAHOGANY CHIPPENDALE CHAIR, ABOUT 1740



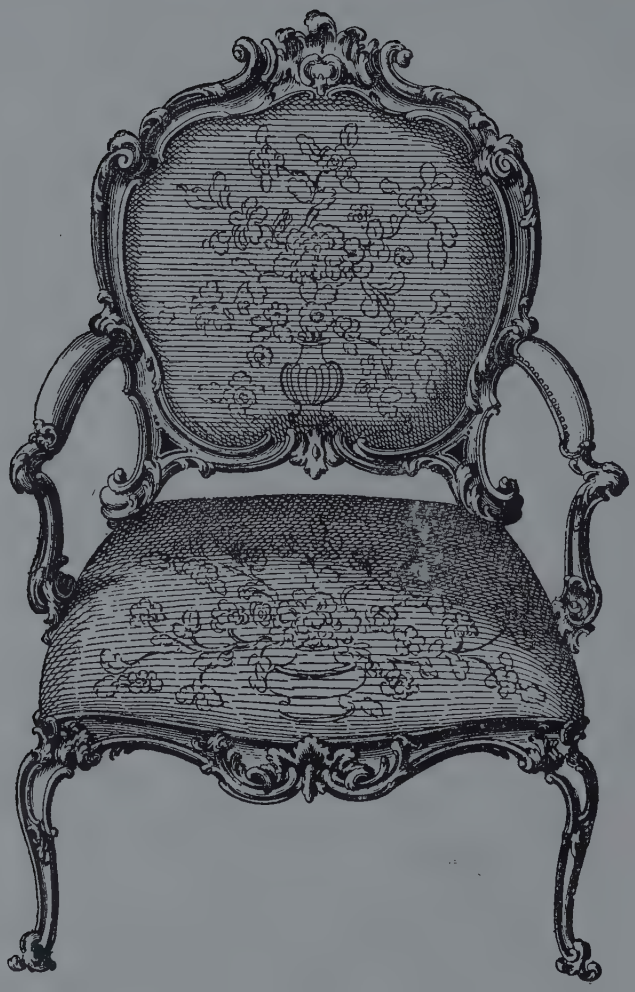
A CHIPPENDALE SOFA *Reproduced from the "Director"*

believe that Chippendale would have produced as drawn. One of the most remarkable of these is a sofa, on the top of which, seated on a cloud, a cherub reclines, while at each side birds are perched. One of these birds has its beak well in front of the back of the sofa, and we wonder which part Chippendale, usually so careful as to comfort, meant as a rest for the head. It is a showy drawing, but it is neither peculiarly good as a piece of design nor fitted for its intended use : a somewhat rare thing in this craftsman's work.

Few artists have been more unfortunate in their critics than Thomas Chippendale. He is accused of almost every vice possible to the designer. Theft is one of the chief crimes imputed to him, and it must be admitted that in many of his "French" designs there is nothing new in the treatment. But he honestly calls them what they are, and makes no parade of originality. One of the most learned of his recent critics accuses him, among other things, of two faults : of stealing the claw and ball foot from the French, and of the bad structural quality in the designs of his riband back chairs. These are fair samples of the imputed crimes. Now let us examine them. The French took the claw and ball foot from the Dutch, and the Dutch, the great traders of the day, took it from China, where it has existed for about 1,700 years. Neither was there any necessity for going to France for it, as it had been already used in England.

The introduction of animal life into design is of immense antiquity, having been freely used by palæolithic man to the exclusion of ideas taken from plants and flowers. When chairs and couches came to be made, their four legs naturally suggested the quadruped. In ancient Egypt, for instance, couches were made with the head of an animal at one end, and its tail at the other, while the legs and feet were carved to correspond. If mere age can give respectability, the use of animals in design is deserving of the greatest veneration, for it is found in every one of the older civilizations, from the Egyptians and the Assyrians to the Jews, Greeks, and Romans. Yet it savours, somehow, of barbarism. It is suggestive of the savage, who in plants and trees recognises only the cover through which he may stalk his prey.

It will be seen by the illustrations given of Chippendale's early style that he made considerable use, among other things, of the claw and ball foot, and it is therefore all the more remarkable that in the



FRENCH CHAIR
Reproduced from Chippendale's "Director"

Director, though there are two instances of an animal's paw (seemingly a leopard's) with *part* of a sphere underneath, the dragon's claw holding a pearl entirely disappears, and with it, to a very great extent, the adaptation of animals to design. Several are still left, including the long-beaked bird used also by his contemporary, Lock, but they bear such a small proportion to the whole that they chiefly emphasize the change of taste. In succeeding designers such instances became rarer and rarer, until Sheraton, who had all his life been working on somewhat severe lines, published his second book, in which dromedaries, lions, etc., are reproduced with an attempt at absolute realism.

With regard to stealing, it appears to me that a great deal too much is often made of the point. What benefit is it to an artist to be "heir of all the ages" if he is compelled to forget all he learns? If originality existed only in the eccentric or unusual, the progress of art would be slow indeed. From that point of view Chippendale, in common with nearly every other artist or designer of note, would have no claim to originality, as he is almost always evidently and openly influenced—and sometimes more than merely influenced—by previous or contemporary work. As Mr. Kipling phrases it, "what he thought he might require, he went and took." It never struck him to suppose that there was property in an idea. He made the world at large, and other craftsmen in particular, a present of his designs, and treated other designers as he expected, and, indeed, hoped, to be treated himself. The question is not if he took from others, but if, on the whole, he superimposed on the ideas so taken that indefinable impress of mind which is above and beyond all possibilities of the merely eccentric.

The riband back in chairs was not his own idea. Both he and other London furniture makers of his time took them from the French. Chippendale was no inventor, while Shearer, Hepplewhite, and Sheraton all invented. He was an adapter, pure and simple,

RIBAND BACK CHAIR
Reproduced from Chippendale's "Director"

yet when it suits his critics to do so, he is, as readily accused of originating what he adapted as of stealing it. This lack of invention is very strongly marked in his work. Shearer, and Sheraton in particular, produced articles of furniture, which by really clever mechanical contrivances, served several different purposes, and we are probably indebted to Hepplewhite for the sideboard, which Sheraton afterwards still further improved. Chippendale not only did not help in its evolution, he actually retarded it. Sideboards had been made with drawers even in his own day, but he left them entirely out. As far back as the sixteenth century the "dressoirs" had both drawers and shelves, though they resembled a cabinet more than what we now call a sideboard. A curious fact with regard to them is that, in some countries at least, the number of shelves was proportioned to the dignity of the person dining, five being for queens, four for duchesses and princesses, three for their children or countesses, and two for other noble ladies.

Chippendale must have seen many specimens of the dressoir, and he most assuredly must have been aware of what was going on around him. Comfort he certainly studied, as, for instance, in his chairs; but with regard to the sideboard, it must be allowed he did not pay the same attention to convenience.

Here is what another critic says about his flamboyant carving, particularly his frames and girendoles. According to him they are composed of "intemperately flowing lines, wantonly twisting volutes, fantastic and unmeaning forms. . . . The two sides of the designs are seldom alike, symmetry is ostentatiously avoided, everything twists, twirls, and writhes, changes, gets distorted, like the images in a dyspeptic dream over a book of travel, from which the reader will be glad to awake."

There is, undoubtedly, some truth in this criticism, except the blame that is bestowed in the avoidance of symmetry, a point for which Mr. Litchfield, who has written unfortunately little on this period, gives praise instead of blame. Chippendale frames and girendoles would be as hopelessly out of place in modern environments as the dress and customs of his time. There is more, however, than a mere association of historical ideas between them and the paint patches, wigs, and customs of the eighteenth century. Then everything, even the language, was more or less ornate. A gentleman bowed to a lady in a way which would now be considered a bad caricature of

A CHIPPENDALE GIRENDOLE *Reproduced from the "Director"*

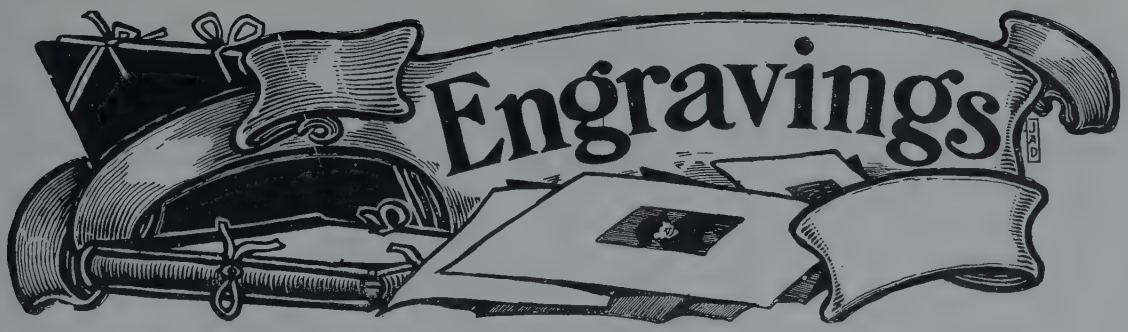
a French dancing-master, and the courtesy in return would be only less laughable as possessing less gesticulatory movement. The young man of to-day may prefer tweed suits and bowler hats to uncomfortably stiffened coat-skirts, embroidered waistcoats, and three-cornered head-gear. He throws a plain silver cigarette case to a friend, who catches it as if it were a cricket ball; they, even when most intimate, proffered enamelled or be-diamonded snuff-boxes in much the same manner with which they took a lady's hand in a minuet.

We must not condemn an artist for being true to the conventionalities of his time. Most of us have, and cannot help having, a liking for one particular style; but the office of the critic is not to pour abuse on the style, but to say whether a design in any particular style is well or badly carried out. We have only carefully to compare Thomas Chippendale's work with that which was going on around him to see that in furniture he was the master mind of his time. Lock, who seems to have foreshadowed Robert Adam, broke away more from the received methods of his day in a delightfully dainty and reserved classic style; but even in him we find designs which might easily be mistaken for Chippendale. So close is the resemblance that we even have the same impossible long-headed and crested bird usually supposed to be a sort of Chippendale trade-mark. In Ince and Mahew and in Mainwaring we can see how very little is required to turn Chippendale's good designs into bad; and Johnson, who has been severely left alone by the critics, gives us more "wantonly twisting volutes and fantastic unmeaning forms" than exist in the whole publications of the period. To form any real conception of the sanity of Chippendale's mind it is necessary to know what was being produced by his contemporaries and received by the public. To modern eyes there is certainly eccentricity; but it is the eccentricity of the time, not of the man. There is no attempt in all his book to produce anything new. He had no special theory to preach, but was perfectly contented with existing forms of convention. In his own words his designs are "calculated to improve and refine the present taste"; but there is no attempt at altering it by invention. Certain things, such as round legs used by Lock and others, he eschewed, and he never attempted inlay, which is as old as Egypt and Assyria. This was probably not because he considered them wrong, but because they interfered with the use of the chisel. Chippendale had been born and bred a carver, and he looked at everything with a carver's eye. Painting designs on furniture was common then in France, and afterwards became so in England; but Chippendale only suggests it once as one of several methods for the centre design in a commode table, which is evidently of French origin. "The bas-relief in the middle," he says, "may be carved in wood, or cast in brass, or painted on wood or copper."

The introduction of the taste for Chinese furniture into England has been wrongly attributed both to Chippendale and to Sir W. Chambers. The latter, who had himself visited China, and made a host of careful studies, published a book in 1757, which was afterwards translated into French. This, however, was three years after the publication of the *Director*, and, though it undoubtedly kept the taste alive, and was, as coming from a traveller and an architect, immensely purer in style than any other European attempts, could scarcely have influenced either of the two first editions of Chippendale's book. It is much more likely that he took what already existed around him.

The world was a wonderfully small place even before steam and telegraphy. As early as the end of the sixteenth century curiosities from Asia were eagerly collected, and oriental carpets, objects from "Yndie," and porcelain from China were common in the shops of Cairo. The Dutch also imported much Chinese work, though, as a great deal of it was made to the order of ignorant ship captains, it was sometimes of a very mixed character, incongruities like views of Dutch cities and landscapes, being freely introduced. Such as it was, it still became fashionable, and remained so for about a century. Chippendale's ideas both on the country and its art were curiously inaccurate. In one instance he gives a plate entitled a *Chinese Cabinet*, while in his letterpress he describes it as an *India Cabinet*, Chinese and Indian being apparently to him synonymous terms. There is not much to be said in favour of the specimens he gives in the *Director*, except that he did not, like Chambers, publish them with an apology, which he afterwards found it convenient to forget.

HERMIT
Winner of the Derby Stakes at Epsom, 1867
The Property of Henry Chaplin, Esq.
Painted by Harry Hall Engraved by W. Summers



LOAN EXHIBITION OF BRITISH ENGRAVING AND ETCHING SOUTH KENSINGTON

BY ERNEST RADFORD

THE Exhibition organised by the Education Board will remain open till summer ends, and offers rare opportunities of study not only to students of the engraving school at South Kensington, but to all who care for these arts. The catalogue itself is most valuable, because of the historical sketch it contains, and further because of the lucidity of its explanations of the engravers' tools and materials which are exhibited.

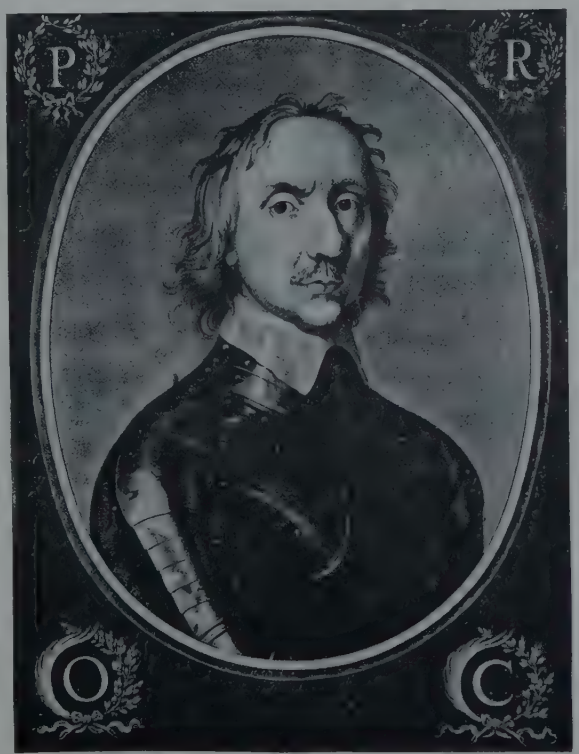
In every exhibition on any considerable scale there are surprises—either the discovery of an engraver unknown, or of merit in a man's work that was unsuspected before, so there is compensation in pleasure for the disappointment of missing one's favourites, or finding others ill-represented.

Of line-engraving in early portraiture, the most brilliant example is the portrait of *Queen Elizabeth*, lent by the present King (No. 3). There is the maximum of verisimilitude in every particular of her costume, and not only that, but a combination of accuracy in the delineation and brilliancy in the *ensemble* of a quality unattainable by mezzotint, or other method. The other engraved portrait of the same Queen (No. 12), by Crispin de Passe, seems cold and hard after this, and it is a pleasure to have the reputation of England so well supported as by this William Rogers.

The engravings in line by William Sherwin ought to attract some attention, because to many he is better known as the engraver of the first English portrait in mezzotint, and here, courting comparison, are his copies of the same picture, *Barbara, Duchess of Cleveland* (No. 56, line; No. 71, mezzotint). In the former is seen the most splendid work of its kind, in the latter the inexperienced handling will be detected at once.

The portrait of *Oliver Cromwell*, attributed to "Jan Van de Velde Senior," is grouped with the "mezzotints of the latter half of the seventeenth century," and is certain to excite curiosity. It is a pity that so little information can be vouchsafed with this print; neither the painter's name, nor the date of the engraving. The owner, Mr. H. Percy Horne, is very well known as an authority on all that relates to these arts, and is responsible possibly for the note we have in the catalogue: "said to have been executed in imitation of mezzotint before the secret was divulged."

According to Willigen there were three of this name, and the engraver of this print was known in his day as Jan Van de Velde, *fils*. We are advised by this writer not to confuse the youngest of this trio with the other two — father and son. What is known of them all seems to be mostly derived from what that writer extracted from records of the Guild of St. Luke in Haarlem, and the evidence of



OLIVER CROMWELL
EARLY MEZZOTINT BY JAN VAN DE VELDE, SENR.

DUCHESS OF CLEVELAND LINE ENGRAVING BY W. SHERWIN, AFTER SIR P. LELY

contemporary documents is always the most reliable. (*Les Artistes de Haarlem*, pp. 302-4; Edin., 1870.)

It is a pity, as we have said, that the date of this print is not known. If it were known to be earlier than any of Prince Rupert's, the inference would be, either that the inventor's secret had been disclosed to others, or that the curiosity excited by the earliest prints he published, attracted so much attention that the inevitable followed: viz., such attempts at imitation as this.

CHARLES I. LINE ENGRAVING BY SIR ROBERT STRANGE, AFTER VAN DYCK

Now as to the print itself. The ordinary observer would say that there is mezzotinting of no very early date from border to centre-piece, whilst in the portrait itself is a puzzling mixture of what looks like stipple, and what is unmistakeably line. This would be working from light to shadow, as Von Siegen did at first, so there appears on the face of it to be work of two dates on the plate, but the statement above quoted and the engraving must be examined again.

The trouble that Rupert had with his plates is evident in all his engravings, and since foreigners are not represented, we have to trace the advances towards perfection in the technique of the art which were made by engravers as good in their day as Francis Place and Isaac Beckett. Alexander Browne was one of the busiest dealers in prints of whom we have any knowledge; in witness whereof are numberless plates with *Browne, excudit* upon them, and this, the reader should know, means published or issued, a fact which becomes clear when *excudit et fecit* appears. He evidently scented business in this new art, since he supplemented his *Ars Pictoria* with a detailed description of mezzotint, at the same time informing his readers that he, Alexander Browne, was the only purveyor of the implements that would be required. I believe none of this man's prints are greatly esteemed, and those we have here are bad.

Bay 4. The well-known engravings in mezzotint by George White, of *Dryden* and *Allan Ramsay*, and one by Pieter van Bleek, of *Du Quesnoy*, come next in order of merit. In the next Bay we have engravings in line again. That much of the quality of the original was imparted to the finest of these engravings is certain, and that there are compensations in line for what it may lack of the warmth of the mezzotint.

LANDSCAPE WITH RUINS
LINE ENGRAVING BY J. MASON, AFTER CLAUDE LORRAINE

We are here to discover our ignorance of many engravers of merit. Instance James Peak with a *Landscape by Claude Lorraine*, courting comparison with Wollett's best. Until the appearance of Earlom's *Liber veritatis*, where the attempt was made to reproduce some pen-and-wash drawings exactly, not the masterpieces in oil of that master, Claude's translators were all line engravers. In James Mason's *Landscape with Ruins* we see one of their finest works, and Gainsborough in landscape was never so

well treated as by the best of these line engravers. *Charles the First*, by Sir Robert Strange, after Vandyke, is a brilliant and splendid print. Also *Ecce Homo*, by Wm. Sharp. The sentimentality of the conception may blind the spectator to the magnificence of the engraving, and in order to add another good name to the list of English engravers in line, it is specially mentioned here.

LADY HAMILTON "AS ST. CECILIA"
STIPPLE ENGRAVING BY G. KEATING, AFTER G. ROMNEY

It is hoped that enough has been said to direct attention to the rarities of this collection, one of its chief recommendations being the quality of the impressions, of which a considerable number are from plates in the prime of life—those from the *Liber Studiorum*, for instance. Perhaps perversely, but intentionally, the mezzotints of the *Golden Age* are left to speak for themselves, for superlatives pall on the reader, besides occupying no little space.

The engravings in line by Hogarth are valued because he was Hogarth, not because they commend themselves to the connoisseur. The lovers of Bewick, who will never decrease it is hoped, are shown his famous *Chillingham Bull*, engraved by himself in line, and Bewick away from the block seems a poorer man altogether.

Because prints of a certain date have a tremendous value at present, it does not by any means follow that they are better than what are produced to-day by the revivalists of that ever-delightful art—mezzotint.

It was suggested in an earlier number of THE CONNOISSEUR that Sir Christopher Wren invented, not mezzotint, as his relations maintained, but something resembling aquatint.

If it could be proved to be true, the honours would be divided between him and that Hercules Zeghers, to whom others would give it. "The point is very doubtful," the catalogue says, and "of little importance since no further developments occurred, till the appearance in 1750 of the engraving by Le Prince," which is usually considered the first genuine aquatint.

The entry relating to Wren in the *Transactions of the Royal Society* is of sufficient importance to be quoted again, and the opportunity is seized of so doing because a second opinion is wanted as to the nature of Wren's invention.

October 1st, 1662.

"Dr. Wren presented some cuts done by himself *in a new way of etching*, whereby, he said, he could almost as soon do a piece on a plate of brass, as another should draw it with a crayon upon paper."

His claim to the mezzotint, supported by his engraving of the "Moor's Head," has never seemed worth considering since Von Siegen's name reached England, but that he invented something is clear, and the very distinct statement that his was a "new way of etching" at once suggested the aquatint; a word descriptive of the effect, not the cause, which as every one knows is the acid.

The word "cuts" indicates nothing but the

carelessness with which it was used, but the statement about their resemblance to crayon drawings suggests soft ground etching at once. That Wren's fellow-members in the Royal Society believed there was something supernatural in his inventive genius is recorded by his biographers, and it certainly must be acknowledged that he anticipated either in fancy or actually some of our later discoveries.

In aquatint Mr Frank Short has certainly advanced the art, proving it capable of rendering the elusive atmospheric effects of Turner himself (No. 838), *Bellinzona*. Amongst nineteenth century etchings of dates preceding the formation of the Painter-Etchers Society, the most delightful are Charles Keene's assuredly, for nothing more like Rembrandt himself in landscape have we had at all lately. Of earlier date than Keene's, and looking as if the artist found etching as easy as drawing, is Sir Edwin Landseer's beautiful *Deerhound*. Serenely accomplished and restful, comparing favourably with David Lucas' *Salisbury Plain*, after Constable, is the mezzotint by Charles Turner, of Callcott's *Water Mill*. The bustle of Constable's brush necessitated what looks more like hacking the plate than cradling it tenderly, as the custom was before steel-facing was introduced.

LADY WILLIAMS
MEZZOTINT BY ISAAC BECKETT, AFTER W. WISSING

A DEERHOUND ETCHING BY SIR EDWIN H. LANDSEER

Bank Note Collecting

By

Maberly Phillips F.S.A.

PART III.

NEWLAND was born in Castle Street, Southwark, in 1730, his father being a miller and baker. His name became so familiar on the face of the notes that they were often called "Abraham Newlands." It is said that for twenty-five years he never slept outside the Bank. When he resigned, he declined a pension, as he had amassed a large fortune by frugality and judicious investments. His life has been written, and his portrait painted by Romney and others, and he has been immortalised by Dibdin in song. One stanza runs:—

"Sham Abraham you may
In any fair way,
But you must not sham Abraham Newland."

Evidently part of the duties of the chief cashier in Newland's day was to sign lottery tickets. Interesting accounts are to hand of the issue of these tickets at the Bank, but the one here illustrated is the only evidence I have seen that some of them were signed by the chief cashier.

It is said that Newland held office too long; at any rate his last years were terribly clouded by the act of a young colleague, Robert Astlett, who defrauded the Bank of £320,000. After very ingenious pleadings, he was found guilty and sentenced to death; but the full penalty was not carried out.

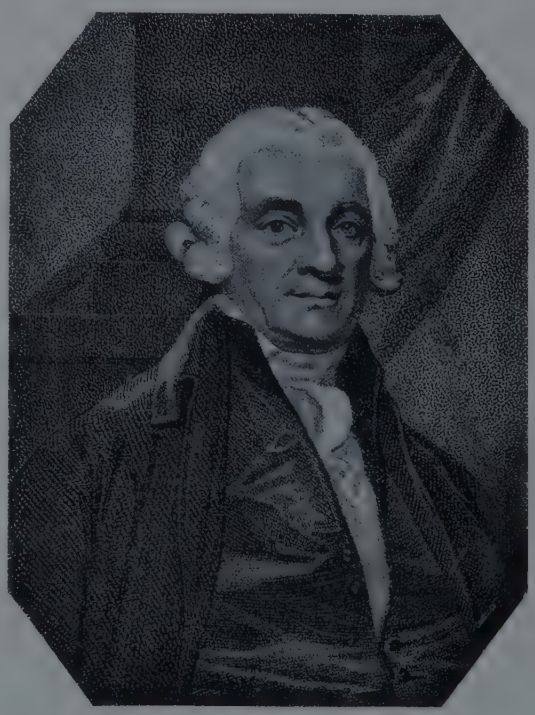
Many men in office labour under the delusion that there will be an utter collapse when they have to retire. Not so Newland, as he wrote the following humorous epitaph on himself shortly before his death:—

"Beneath this stone old Abraham lies,
Nobody laughs, and nobody cries;
Where he is gone, and how he fares,
No one knows, and no one cares."

A note for £2, dated in 1811, is illustrated. By this time the plate had been altered. All the note is lithographed with the exception of the signature, Mr. Henry Hase being then chief cashier.

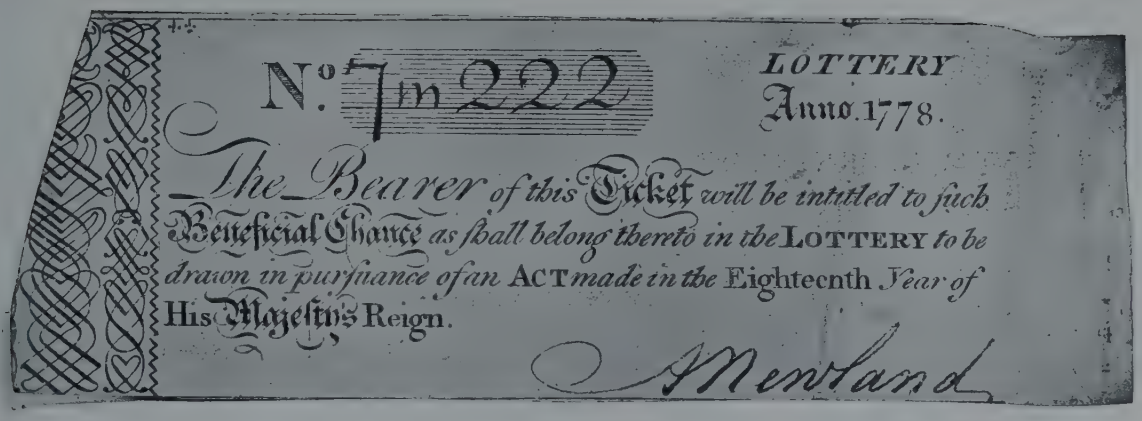
In purchasing the old notes of the Bank of England the collector must be very guarded: good ones are rare and forgeries are numerous.

From very early days the Bank was troubled with forgeries of its notes, and some remarkably interesting cases might be recorded. The issue of the small notes greatly encouraged the forger. The notes were simple in character, and the smallness of their value brought them amongst a poorer class of people. Times were indeed hard, and although the penalty for even uttering a forged note was death, the temptation was so great that numbers suffered on the scaffold and still greater numbers were transported.



ABRAHAM NEWLAND

Public indignation began to manifest itself against this great sacrifice of life, especially as in the opinion of many it might have been prevented by the Bank adopting a more complex


N.o 7m 222
LOTTERY
Anno 1778.
The Bearer of this Ticket will be intitled to such
Beneficial Chance as shall belong thereto in the LOTTERY to be
drawn in pursuance of an ACT made in the Eighteenth Year of
His Majesty's Reign.
A Newland

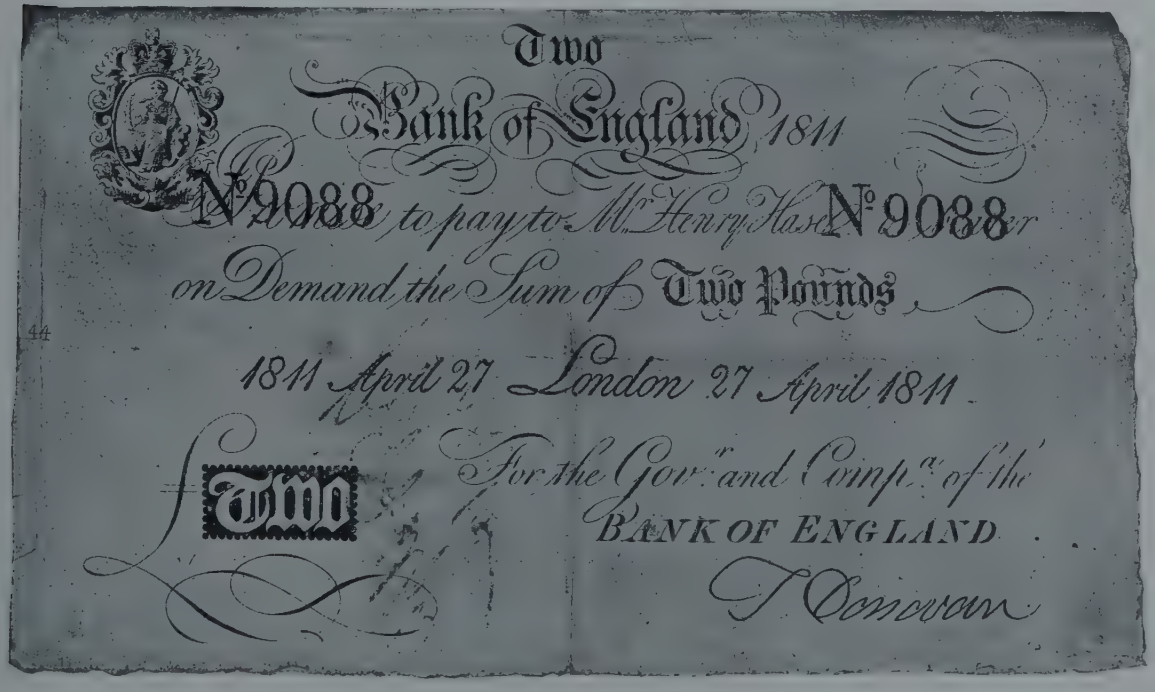
LOTTERY TICKET SIGNED BY ABRAHAM NEWLAND, CHIEF CASHIER OF THE BANK OF ENGLAND

note. In 1819 a Parliamentary Committee was held to consider the matter. The Bank officials were quite exonerated from the charges of wilful indifference that were brought against them. It was shown that 108 projects, regularly classed and arranged, had been considered, but not one of them possessed such paramount advantages as would induce the directors to change their style of note.

A weekly London publication called *The Black Dwarf* took up the cudgels in a most determined manner. Week by week they launched forth their cutting vituperations against the Bank. Each number was headed—

> "Satire's my weapon; but I'm too discreet
> To run amuck and tilt with all I meet.
> I only wear it in a land of Hectors,
> Thieves, supercargoes, sharpers and directors."

Every point against the Bank is shown up with terrible bitterness. In one issue they state: "The means of comparatively preventing the forgery of small notes is easy, and several plans to this effect have been laid before the Directors. . . . The



NOTE FOR £2, DATED 1811

appeal of the public has been answered by the hangman, and the system has proceeded to such an extent that thousands upon thousands are yearly expended to *punish* what ingenuity and humanity might almost entirely prevent." The number for Sept. 23rd, 1818, commences :—

"FORGERY OF BANK NOTES. — Welsh Great Sessions ! !" An account follows of a Carnarvon jury, who after the plainest evidence of guilt, return a verdict of "Not Guilty." Chief Baron Richards then said: "Prisoner, you have been tried for a very great offence, but the jury both yesterday and to-day thought proper to bring a verdict of 'Not Guilty.' Such a verdict after such a mass of *evidence* must be extremely prejudicial to the public interest, and for my own part I cannot conceive how they can answer it to their own consciences. That *you are guilty* is as clear as that two and two make four."

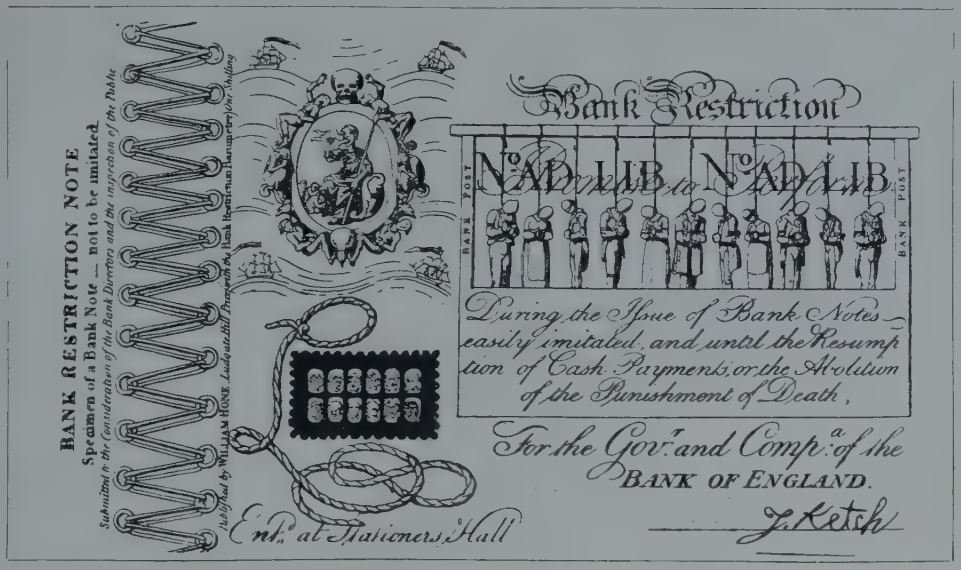
The same paper gives weekly accounts of prosecutions in different parts of the country, and complains that the Bank holds the power of life and death in its hands, by being allowed to select its victims. Some were simply charged with having forged notes in their possession, and they were sentenced to fourteen years' transportation, while those convicted of "uttering" the notes were condemned to death. The *Black Dwarf* states that the prosecutions from 1797 to 1817 cost the Bank of England nearly a quarter of a million of money. Between 1805 and 1818 501 convictions were obtained, which resulted in 207 executions. In 1817, 28,412 forged notes of £1 were detected. Page after page of the paper abounds in startling statements. Various cases are cited of notes being issued unsigned, notes paid and afterwards pronounced forged, and notes issued by the Bank subsequently declared forged, etc., etc.

In 1819 the Society of Arts took up the matter relative to the mode of "Preventing Forgery of Bank Notes." Their report is very interesting, but too long to give here. They held that forgeries are "usually committed by inferior and necessitous men or 'prentice boys." That if the component parts of a note consisted of the work of various branches of the engraver and printer's art—say, that it contained the work of "a first-rate historical engraver, writing engraver, die sinker, engraver on wood, turner on wood, paper maker— . . . it is not within the verge of reason to suppose that seven first-rate professors of the distinct branches of the arts would combine for the purpose of committing forgeries, and

SUGGESTED £1 NOTE, DESIGNED BY RANSON

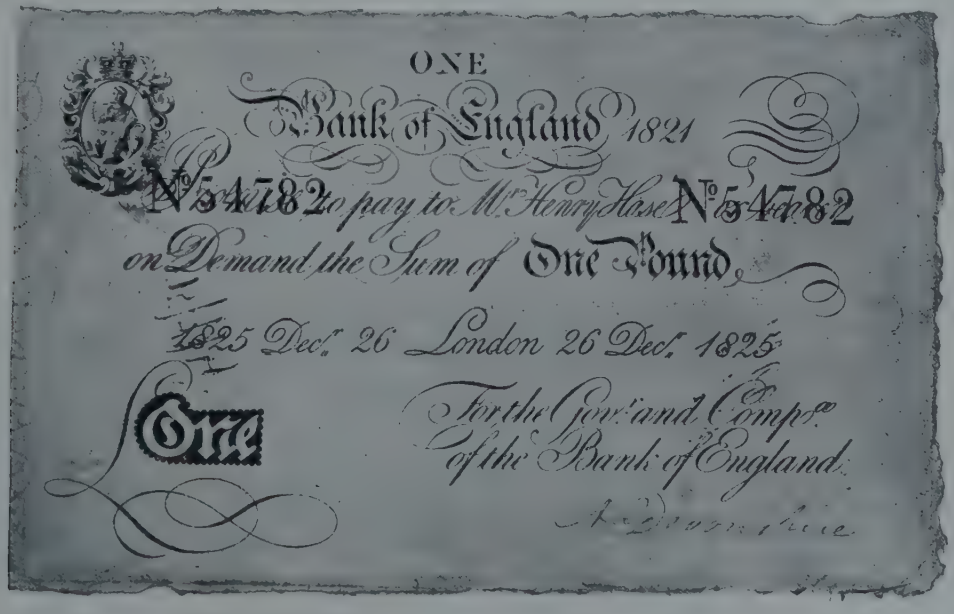
more particularly so, as the attempt could only be made at a great expense of time and money, and after all could not escape speedy, if not immediate detection." Under these circumstances a note was executed and submitted to the Society by Mr. Ranson. It is an exquisite piece of workmanship. The centre figure is from a design painted expressly for the purpose by J. Thurston, the engravings being by Ranson, Lambert, and others.

Ranson subsequently obtained considerable notoriety from a trial he had with the Bank. In the course of business he paid a £1 Bank of England note to a Mr. Mitchener, of Fleet Street, which note, on presentation at the Bank, was declared to be a forgery, and was detained. Mitchener applied to Ranson for re-payment of the pound, and on his refusal, unless the note were returned to him,


BANK RESTRICTION NOTE
Specimen of a Bank Note — not to be imitated
Bank Restriction
N°AD LIB N°AD LIB
During the Issue of Bank Notes easily imitated, and until the Resumption of Cash Payments, or the Abolition of the Punishment of Death,
For the Gov.r and Comp.a of the BANK OF ENGLAND.
Ent.d at Stationers Hall

CARICATURE NOTE BY CRUIKSHANK

summoned him before the Court of Conscience. Mr. Fish, an official of the Bank, produced the note, which Ranson, asking to look at, pocketed. The magistrate refusing to interfere, Ranson walked off with it, and paid Mitchener twenty shillings. Fish then summoned him for being in possession of a note, knowing it to be forged. Ranson refused to give up the note, and was imprisoned for four days, when he was again brought up. The Bank solicitor offered to let him off if he would give up the note, but Ranson wished the question tried whether it really was a forgery, and refused to give it up on any condition. The magistrate declined to send him to prison a second time, and liberated him on bail. Ranson at once prosecuted Fish for false imprisonment, and called witnesses who proved the genuineness of the note. He gained his case, and was awarded £100 damages. During his incarceration, he engraved "An interior view of Cold Bath Fields Prison, in which Thomas Ranson was unlawfully confined by the Bank of England for holding an alleged forged One Pound note (that he paid forty shillings for) that was proved genuine by a Court of Justice. Dedicated *without permission* to the


ONE
Bank of England 1821
N°54782 I promise to pay to Mr Henry Hase N°54782
on Demand the Sum of One Pound
1825 Dec.r 26 London 26 Dec.r 1825
One
For the Gov.r and Comp.a of the Bank of England

NOTE FOR £1, HAVING TWO DATES

Governor and Company of the Threadneedle Street Paper Establishment."

So matters proceeded, public feeling waxing hotter and hotter on the matter. It was difficult to get juries to convict, and many persons refused to prosecute, preferring to bear the loss rather than hand a poor victim over to certain death.

Another link was forged in the chain of confusion by George Cruickshank, who issued his celebrated caricature note ridiculing the Bank of England. He states that he was residing in Salisbury Square, Fleet Street, and passing along Ludgate Hill one morning between eight and nine, he came to the Old Bailey, when looking up, he saw several human beings hanging on a gibbet opposite Newgate. Two of them were women, and upon enquiry he found that one woman was hung for passing a forged note. He says: "I went home, and in ten minutes designed and made a sketch of the 'Bank Note not to be imitated.'" Soon after, Mr. Hone came into his room, saw the note and asked if he might publish it and exhibit it in his shop on Ludgate Hill. He did so. When exhibited, it created such a sensation and such crowds gathered round his window, that the police had to disperse them. What the real effect of these incidents was upon the authorities will never be known. At any rate the difficulty as far as it regarded the £1 and £2 notes was met in 1821 by their entire withdrawal from circulation.

Unfortunately forgeries have not yet died out, as the recent prosecutions prove, but they are infinitely fewer than they were a century ago, and the alteration in the penal laws has saved hundreds of lives.

Although the £1 and £2 notes were suppressed in 1821, as I have said, at one other eventful period in the history of finance the £1 note re-appeared.

The collector will on very rare occasions meet with a One Pound Bank of England note that bears two dates, viz., 1821 on the top line, and December, 1825 (or one of the three following months) in the body date line. The explanation of the matter is as follows:—During the closing months of 1825 great pressure for money arose. On December 12th Sir Peter Pole & Co., a London Bank, suspended payment. They were agents for upwards of forty country bankers, who all more or less suffered by the stoppage. Sudden alarm and consternation was created; each holder of "rag-money" rushed to the nearest "banking-shop" to have it changed for gold. The partners in the country banks posted to London to try and obtain gold, but found the greatest difficulty in converting the best bills or securities into specie. Failure after failure was announced, the gold of the Bank of England was almost exhausted, when the officials bethought themselves of a stock of partially printed One Pound Notes. Government sanction was obtained to issue these, and they were freely accepted by the public. One of these notes is illustrated. It bears date 1821 at the top, and December 26th, 1825, in the body. These notes were only issued for a few months. They were gradually repaid and cancelled. Since these stirring times the note-issue of the Bank has sailed in comparatively smooth water, and the £1 and £2 notes never again appeared in public, though at one time there seemed a likelihood of their so doing. It may be remembered that in 1891 Mr. Goschen strongly urged the desirability of increasing the gold reserve of the country by an issue of £1 notes.

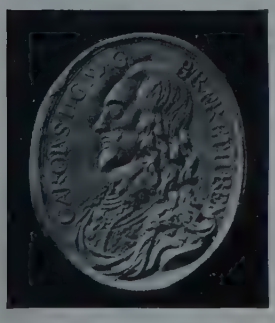
Coins and Medals

STUART MEDALS AND ROYALIST BADGES

BY P. BERNEY-FICKLIN

"MEDALS," says Addison, "give a great light to history in confirming such passages as are true in old authors, in settling such as are told in different manners, and in recording such as have been omitted. In this case a cabinet of medals is a body of History."

Perhaps amongst the most interesting of English medals are those of the Stuart series, in which must be included Royalist Badges,—and this remark would apply to Stuart relics generally. There seems to be a glamour and a halo of romance cast over everything connected with that unhappy race, which interests a large and increasing number of collectors of objects of that period. This is evidenced by the prices which they bring when they find their way into the saleroom as against those obtained for relics of other periods of history. Take, for instance, the "sky blue vest" in which Charles the "Martyr King" was executed, now in my possession, and which twice within four years made £210 in Messrs. Stevens' saleroom. As against this the breeches worn by George II. at the victorious battle of Dettingen recently made about as many shillings.



1. CHAS. I. CLICHÉ

But to return to Stuart Medals and Badges. The writer has a small but interesting collection of these, a large number of which came from the celebrated Montagu collection which was dispersed in May, 1897. Seventeen examples are here depicted, which are described as follows:—

2. CHAS. I. MEMORIAL MEDAL

MEDALS OF THE STUART PERIOD.

1. Chas. I. oval, King's head to left, reverse incused impression of the obverse. This was probably intended to be affixed to some box or ornament.

2. Charles I. on his death. Bust to left, "SUCCESSOR VERUS UTRIUSQUE" (the true successor of each, viz., the two Roses over the King's head).

   Reverse, Salamander amidst flames, "CONSTANTIA CÆSARIS," Jan. 30, 1648. The Salamander was frequently adopted as an emblem of fortitude and patience under sufferings. A fine, beautiful and rare medal.

3. Archbishop Laud, by Roettier. Head of the Archbishop to right, name and titles and date of his execution, 10 Jan., 1645. Reverse, An infant angel carrying the mitre and crozier of Laud towards the skies, followed by two others carrying the crown, sceptre and orb of

3. JUXON MEMORIAL MEDAL

at her feet lie the bodies of the Dukes of Monmouth and Argyle, their heads are on blocks inscribed, "IACOBUS DE MONTMOUT," "ARCHIBALD D'ARGYL," above, the sun on one side, lightning against troops discomfited at Sedgemoor on the other, two heads fixed over the gates of the tower. A rare and highly interesting medal.

Chas. I. Legend, "SANCTI CAROLI PRÆ-CVRSOR" —Forerunner of the Sacred Charles.

4. JAMES II., SUPPRESSION OF MONMOUTH REBELLION

4. Jas. II., Monmouth Rebellion. Bust of King to left resting on four sceptres on a pedestal in front of which is affixed the Royal shield within the garter crowned, below is inscribed, "ARAS ET SCEPTRA TUEMUR, 1685." Neptune in his car and ships in the distance. Legend, JACOBUS II., D.G., etc., on base of pedestal, R.A., Fec. (R. Arondeaux, fecit.)

Reverse, a pedestal inscribed, "AMBITIO MALE SUADA RUIT" (ill advised ambition falls). On it Justice, trampling on a serpent, weighs three crowns against the sword, the torch and the serpent of discord,

5. MEDAL OF JAS. FRANCIS EDWD. AND CLEMENTINA

6. CLEMENTINA ON HER ESCAPE FOR INSPRUCK

5. James III. and Clementina on the birth of P. Chas. Edwd. Busts of Jas. and Clementina conjoined to right IACOB (us), III. R. (exergue), CLEMENTINA R(egina), on truncation HAMERAN (the artist). Reverse, a female figure, Providentia leaning against a column holds a child on her arm and points to a globe before her, ING. SC. and IRL. (England, Scotland, and Ireland), PROVIDENTIA OBSTETRIX (Providence the helper in childbirth). (Exergue) CAROLO PRINC WALLIE NAT DIE ULTIMA A. MDCCXX.

6. Queen Clementina, escape for Inspruck. Head to left, name and titles reverse. Clementina in a car at speed drawn by two horses ; in the distance Rome and the rising sun. FORTVNAM CAVSAMQVE SEQVOR. (I follow his fortune and his cause) (exergue) "DECEPTIS CVSTODIBUS MDCCXIX" (the guards being deceived, 1719).

7. Prince Chas. Edward and Prince Henry. Bust of Prince Charles to right, a star in front, MICAT INTER OMNES. Reverse, bust of Prince Henry with "ALTER AB ILLO" (the next after him).

7. MEDAL OF CHAS. EDWARD AND HENRY, DUKE OF YORK

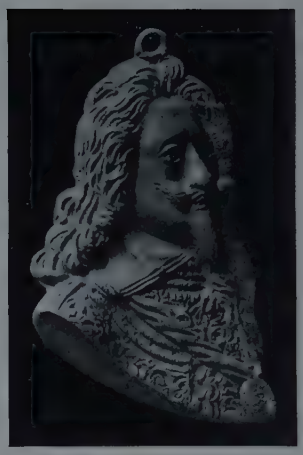
8. CHARLES I., SILVER-GILT ROYALIST BADGE

Royalist Badges.

These are considered to have served in some measure as military rewards or to have been worn by the partizans of the King as mementos of loyalty and

9. CHAS. I. AND HENRIETTA MARIA, ROYALIST BADGE

10. CHAS. I., ROYALIST BADGE



11. CHAS. I., ROYALIST BADGE (DUTCH WORK)

affection for him and his cause. They are of various sizes, oval in shape, and provided with loops, so that they could be worn openly or in secret as the state of the times permitted.

Those described below and illustrated in the plates belong to my collection.

8. Chas. I. oval Royalist Badge. Reverse, Incuse Royal arms, a beautiful but somewhat common badge.

9. Charles I. Reverse, Henrietta Maria, by Rawlins, cast and chased with wreath border and loops for suspension.

10. Similar, but reverse, Royal arms.

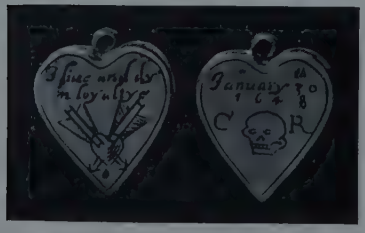
12. CHAS. I. AND HENRIETTA MARIA, ROYALIST BADGE

13. CHAS. I. AND HENRIETTA MARIA, ROYALIST BADGE

11. Model of the bust of Charles I. for a memorial medal, 1649, with loop for suspension.

12. Chas. I. Reverse, Henrietta Maria. Small Royalist badge. Obverse, head of King to right; reverse, head of Queen to left, both within floral border, silver gilt; a very pretty badge.

13. Chas. I. and Henrietta Maria. Small oval badge, ornamented with scroll-work. Obverse, King's head to left. Reverse, Queen's head to ditto, with high ruff.

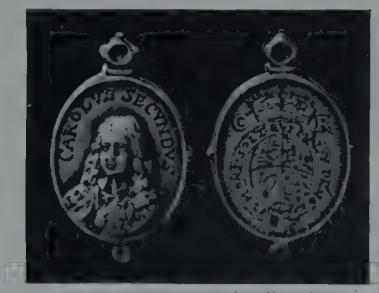


14. HEART-SHAPED LOCKET OR BADGE OF CHAS. I.

15. CHAS. II., ROYALIST BADGE

14. Small heart-shaped silver box, with loop for suspension. One side, skull between "C.R., Jan. 30, 1648." The other side, heart pierced by two arrows, and "I LIVE and DY by LOYALTYE," all engraved. Inside is a very small medallion bust of the King and MARTYR POPULY.

    I have another similar in every respect, except that inside the inscription reads: "PREPARED BE TO FOLLOW ME $\frac{\text{C.R.}}{\text{N.}}$"

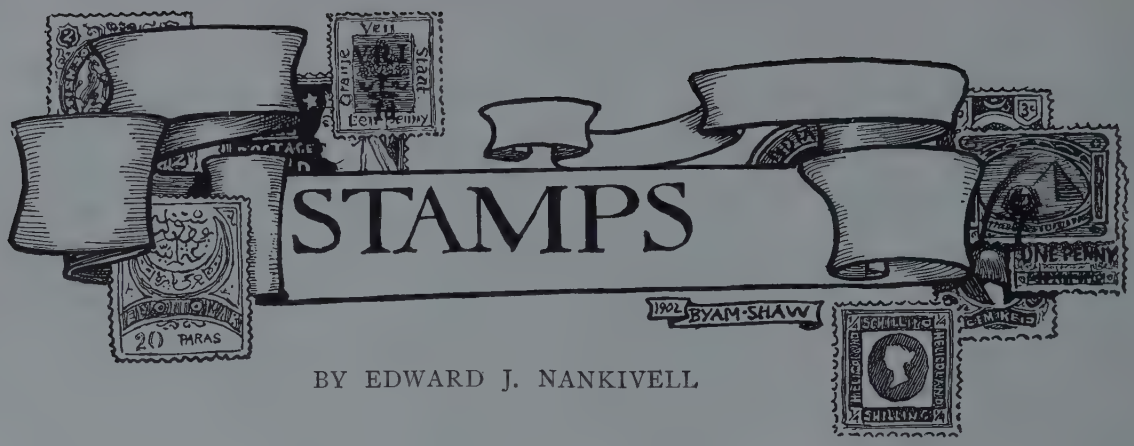


16. CHAS. II., ROYALIST BADGE

15. Chas. II. Royalist badge. Obverse, King's head to right. Reverse, Royal arms incused.
16. Chas. II. ditto. Three-quarter face of King. Reverse, Royal arms incused.
17. James III. and Clementina, marriage badge. Pear shape. Obverse, bust of Chas. I. to right engraved, REMEMBER. Reverse, two hands joined within a floral border. Rays above and UNITED, 1719, large ring for suspension. A very curious and interesting badge, unpublished, and thought to be unique; from the Montague sale.

There is a fine series of these Royalist badges in the British Museum, some of them of excessive rarity, which are shown, on written application, by Mr. Herbert A. Grueber, the chief custodian of the medals, one of the greatest authorities on numismatics, and whose personal courtesy to collectors is well known. In the "gold ornament" room at the British Museum may be seen the unique gold medal, or more probably a pattern Broad, of Chas. I., and given by the King himself on the scaffold to Bishop Juxon. This was purchased in December, 1896, for £770, by Messrs. Spinks, the record price ever obtained for a medal.

17. ROYALIST BADGE, STRUCK IN MEMORY OF JAS. FRAS. EDWD.



BY EDWARD J. NANKIVELL

Notable New Issues

ACCORDING to the *Australian Philatelist* a rumour is afloat that the various States of the Commonwealth will shortly be supplied with a series of uniform design of the De la Rue type, with the name of each State inserted in the name label at the top. These stamps are to put an end to the make-shift issues that have been so plentiful of late, and are to remain in use till the end of the book-keeping period, when a Commonwealth issue will, of course, take their place. There are also rumours of further changes in West Australian, the lately chronicled 8d., 9d., and 10d. being unsatisfactory. *Ewen's Weekly* has seen a specimen set of King's head stamps for British Central Africa, the lower values in small designs, and the higher in large size.

BERMUDA. — A surprise in perforations has been received from this colony in the shape of the current design 6d. Queen's head, still watermarked C.C., but perf. 14 × 12½. Till the appearance of this curiosity the current set was made up of ½d., 1d., 2d., 3d. and 1s., watermark C.A., and 4d. and 6d., watermark C.C., all perf. 14. The 6d. C.C. perf. 14 was first issued in the first series in 1865-73. The only other stamps catalogued with the 14 × 12½ perf. are the 3d. and 1s. in 1872-3. How, after all this interval, the 6d. comes to be issued in the old perf. is an interesting question. Possibly it is an old stock that has been waiting its turn.

WATERMARK C.C. PERF. 14 × 12½. 6d., mauve.

BARBADOS.—Messrs. Whitfield, King & Co., send us the 2s. 6d. of the small type of 1892-9, changed in colour from blue black and orange to violet and emerald green.

WATERMARK C.A. PERF. 14. 2s. 6d., violet, name in emerald green.

BRITISH SOMALILAND.—The much-denied series of stamps for this troubled territory has at last been received. An almost full set of Indian stamps has been overprinted in thin block capitals, with the words, "British Somaliland." Despite the drivel in newspaper paragraphs, asserting, on the strength of a Reuter telegram, that these stamps were pure concoctions, we are informed by Messrs. Whitfield, King & Co., that the actual supply has been in the Berbera treasury for many months, and the stamps were duly issued on the 1st of June last. The series is made up of:—

WATERMARK STAR. PERF. 14. QUEEN'S HEADS.

½ a., pea green.
1 a., carmine.
2 a., pale violet.
2½ a., ultramarine.
3 a., brown orange.
4 a., slate green.
6 a., bistre.
8 a., mauve.
12a., purple on red.
1 r., carmine and green.
2 r., yellow brown and carmine.
3 r., green and brown.
5 r., violet and ultramarine.

CEYLON.—We are indebted to Messrs. Whitfield, King & Co., for two King's head stamps for this colony, which we illustrate.

WATERMARK C.A.
PERF. 14.
4 c., orange, value in blue.
30 c., violet, value in green.

HONG KONG.—Some high values of the King's head design (illustrated in THE CONNOISSEUR, vol. v., p. 278) have been received. They are of the same size as the lower values. Messrs. Whitfield, King & Co., send us the 30 c., 50 c., 1 dol. and 2 dols. The list of King's heads to date is as follows; the head is in the second colour:—

WATERMARK C.A. PERF. 14.

1 c., brown and purple.
2 c., green.
4 c., brown on salmon.
5 c., orange and green.
10 c., blue and mauve.
20 c., brown and black.
30 c., black and light green.
50 c., magenta and green.
1 dol., pale green and purple.
2 dols., carmine and grey black.

NEW ZEALAND.—Messrs. Whitfield, King & Co., send us the 2d. N.Z. and star, perf. 14, and the 2½d., with the same watermark, but perf. 11.

WATERMARK N.Z. AND STAR. PERF. 14.
2d., purple.
WATERMARK N.Z. AND STAR. PERF. 11
2½d., blue.

NIUE.—The 1s. value has been issued, with the error of spelling in the overprint corrected from "Tahae Sileni" to "Taha e Sileni." The corrected stamp is in much brighter shade of red.

ROUMANIA.—Two batches of stamps have recently been issued, which are stated to have been prepared for issue as "Post Office Inauguration" stamps two years ago. We illustrate two types, and append a list with the numbers printed as given by the *Philatelic Record*. The oblong stamps are surface printed on pink, surface tinted, wove paper, and the upright values are printed on thick, toned, wove paper.

LARGE OBLONG, WOVE PAPER.
PERF. 14×13½.
NO WATERMARK.

1 ban olive-brown (299,920).
3 bani brown-lilac (299,920).
5 ,, pale green (397,920).
10 ,, rose (399,920).
15 ,, black (499,920).
25 ,, dark blue (99,920).
40 ,, dull dark green (99,920).
50 ,, orange-yellow (99,920).

TALL RECTANGULAR SHAPE,
WOVE PAPER.
PERF. 13½×14. NO WATERMARK.

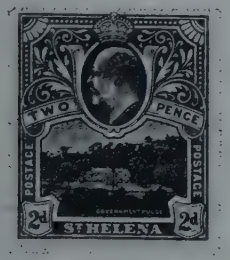
15 bani black (50,000).
25 ,, bright blue (25,040).
40 ,, bright green (25,040).
50 ,, orange (25,040).
1 leu sepia (25,040).
2 lei pale brick red } (25,040).
2 ,, bright orange-red }
5 ,, dark violet (25,040).

SEYCHELLES.—We have the full set of the current design, with the King's head substituted for that of the Queen, from Messrs. Whitfield, King & Co. The colours are mostly the same as before.

WATERMARK C.A. PERF. 14. KING'S HEADS.

2 c., orange brown and green.
3 c., green.
6 c., carmine.
12 c., sepia and green.
15 c., ultramarine.
18 c., olive green and carmine.
30 c., violet and green.
45 c., brown and carmine.
75 c., yellow and violet.
1 r. 50 c., black and carmine.
2 r. 25 c., violet and green.

ST. HELENA.—This one time favourite colony has provided us with a pictorial set, for copies of which we are indebted to Messrs. Whitfield, King & Co. Views of the island combined with the King's head. One view is of Government House, and the other of the Wharf. As will be noted from our illustrations, the stamps are of large size.



WATERMARK C.C. PERF. 14.

VIEW OF GOVERNMENT HOUSE.

½d., green, view brown.
2d., yellow brown, view black.
1s., orange, view brown.

VIEW OF THE WHARF.

1d., carmine, view black.
8d., brown, view black.
2s., violet, view black.

SPAIN.—*Morocco.*—Some of the current stamps of Spain have been overprinted with the words, "Correo Espanol-Marruecos," in two lines, for use in Morocco. We illustrate the overprint. For the 1¼ c. a printing has apparently been made from the plate of the same value issued in 1872 with the royal crown.

CURRENT STAMPS OF SPAIN.
OVERPRINTED "CORREO ESPANOL-MARRUECOS."

5 c., green. 10 c., rose. 25 c., blue.

EXPERT Committees are now very much in evidence, and they are very necessary for the protection of collectors.

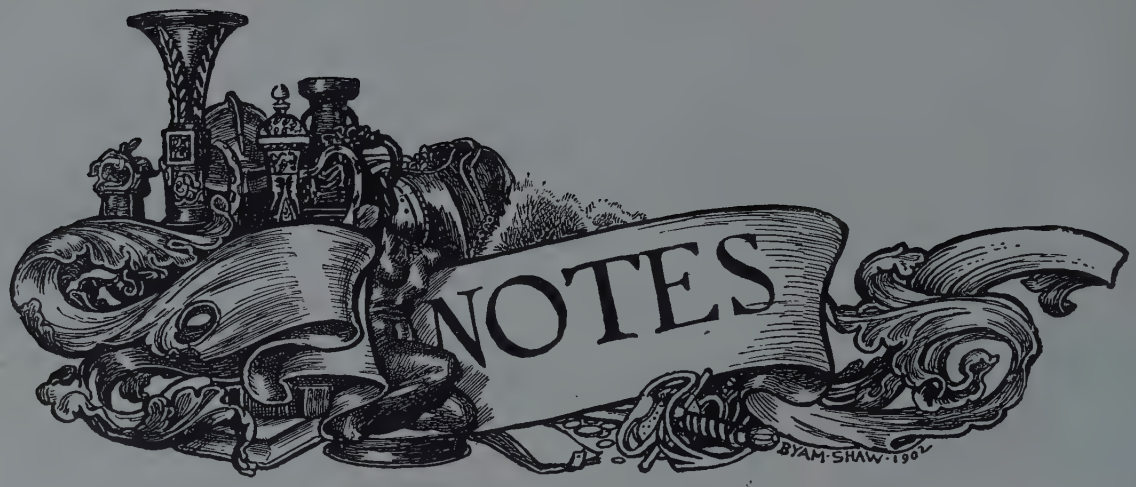
Expert Committees at Work

The Philatelic Society of London has an Expert Committee, which, for a small fee, examines and passes judgement upon any doubtful stamp, and, with very few exceptions, its ruling will probably be accepted as final. Other Societies are following suit, and as stamps increase in value, and copies grow scarcer and scarcer, Expert Committees, which can have access to a number of undoubted copies of most rarities, will be more and more called upon to decide the status of doubtful stamps. Eventually the specialist will have to be the final judge. In many cases where the copy is a clever forgery, it is only the specialist who can be relied upon to pronounce definitely as to the genuineness. Some day our great societies will have to form committees of specialists for expert work. The stamps of each country will have to be referred to the specialists in those countries, and to no others. The man who professes to be an all-round expert, if put to practical test, would probably prove to be more amusing than even Artemus Ward's kangaroo.

THE so-called boom in English "Official" stamps has led to a leakage which the Inland Revenue authorities have been trying to fathom for some time.

Alleged theft of English "Official" Stamps

As the result of investigations several prisoners have been placed on their trial before the magistrates, charged with being concerned in stealing departmental stamps or in disposing of them. Amongst the prisoners are a chief clerk from Somerset House, and Mr. A. B. Creeke, the well-known co-author of the London Philatelic Society's work on English Stamps. The trial is still proceeding. Whatever the result may be, the sale and collection of English "Officials" cannot fail to be materially affected. Dealers will certainly remove *unused* from their catalogues, and will have to abstain from dealing in them. But it seems to us to afford matter for serious reflection by the Board of Inland Revenue. Stamps which were of the face value of only a few shillings were readily bought and sold for £30 to £40. This naturally opened the way to very great temptation, which could be easily avoided by the very simple expedient of perforating the "Officials" with initials of each department instead of overprinting them with type. They would be then as neglected as the stamps of any City firm similarly safeguarded.



A PRECIOUS work of art has recently been added to the splendid Poldi-Pezzoli collection in Milan. The Cav. Aldo Noseda generously bought and presented to the Museum, of which he is trustee, a *Madonna* by Andrea Solario. The beautiful panel by the suggestive Lombard painter has thus been joined to the series of this artist's works which can be found in the Milanese Galleries. Even among the abundance of pictures by Solario this *Madonna* must be accorded an individual and important position by itself.

A Picture by Solario.

The composition is similar to that of the other *Madonnas* by Solario, who loved this subject and repeated it with small variations, as in the picture now in Paris, or the ones in the Carrara Academy at Bergamo, the Crespi collection at Milan, and the Schweitzer collection in Berlin, but our version is infinitely finer and more touching. The landscape that is to be seen through the open window by the side of the Virgin's head is more serene, more varied and better adapted to a sacred composition, and the pose of the Child, who is seen in profile, acquires new grace. Solario loved this subject and repeated it with growing tenderness and perfection, and this picture, which belongs to the last years of his life, may be considered as his last word on the sacred subject. In it will be found all his most personal and interesting characteristics. If in his technique of colour, in the strength and warmth of his enamel-like tints, Solario appears to have been in touch with the great Venetians of the Cinquecento, this picture reveals in its exquisite discipline of designs, and in its feeling of spiritual tenderness, the profound influence of the great genius who came from Tuscany to the Duchy of Milan to produce one of the most remarkable evolutions in art. The two elements—the Venetian and the Lionardesque — are mingled in the Poldo-Pezzoli picture, so as to form its author's personal style and characteristics in his full development. A. J. R.

MADONNA AND CHILD BY SOLARIO

HERCULES AND ANTAEUS
By Rubens
Belvoir Castle Collection

Panel, height 25½ *ins. ; width,* 19½ *ins.*

A Find of Roman Coins

THE coins here reproduced have been found on the 9th March, 1903, at Croydon. The total number unearthed amounted to about 3,700, which were found in two jars at a depth of about 18 inches from the road surface. The British Museum authorities state that the coins were struck about 350 A.D.

ROMAN COINS UNEARTHED AT CROYDON

Warren Hastings Trial Ticket

THE interesting document here reproduced represents a card of admission to the thirty-seventh day of the trial of Warren Hastings, and is an exceedingly rare relic of this supremely important event. In Lord Macaulay's *Warren Hastings* will be found the following reference:—

"The conduct of this part of the case (Princesses of Oude) was entrusted to Sheridan. The curiosity of the public to hear him was unbounded. His sparkling and highly finished declamation lasted two days, but the Hall was crowded to suffocation during the whole time. It was said that fifty guineas had been paid for a single ticket. Sheridan, when he concluded, contrived, with a knowledge of stage effect which his father might have envied, to sink back, as if exhausted, into the arms of Burke, who hugged him with the energy of generous admiration."

WARREN HASTINGS TRIAL TICKET

A Fine Modern Colour Print

WE have received from Mr. Albert Hildesheimer a large facsimile reproduction by colour-lithography of G. Sheridan Knowles's *Country Life*. If any proof were needed of the excellence of German and Austrian work of this class, this reproduction—which is printed in Vienna—should alone suffice to remove any doubt. Not only is the print a faithful rendering of the general effect of the picture, but every brushmark, every roughness of texture appears on the reproduction. It is, in fact, as deceptive as the well-known lithographic reproductions of the late T. B. Hardy's seascape water-colours, which have on many occasions deceived the experienced eye of the collector.

In this connection it may be of interest to our readers to know that all the colour-plates which have hitherto appeared in THE CONNOISSEUR have been produced and printed in England.

Portrait of Maria Mancini, by Pierre Mignard, called "le Romain;" born 1612, died 1695

IT is the excellent beauty of his interesting sitter, no doubt, that gives this work of Mignard's brush the prominent position it deserves—for Mignard's art was scarcely more than conventional. The wonderful fascination of that woman's head, with her black eyes and raven hair, almost makes one overlook the weakness of execution that betrays itself in the hands and arms.

Maria Mancini was one of the nieces of Cardinal Mazarin, and if she was anything like her portrait, one can well believe that Louis XIV. fell in love with her. She was sent away, and married Prince Colonna, the constable of Naples.

By the way, Maria was the sister of Olimpia, Prince Eugène's mother, and of Hortensia, whom Charles II. would have married had the lady not refused him.

Important Notice

COLLECTORS are warned against unauthorized persons demanding access to, or information about, objects in their collections for purposes in connection with THE CONNOISSEUR. This warning has been deemed necessary, as it is within the knowledge of the Editor that the name of the magazine has been frequently made use of without his authority.

BOOKS RECEIVED.

Old Scottish Clock Makers, by John Smith. Edinburgh: William J. Hay.

The Valkyries, by E. F. Benson. London: Dean & Son, Ltd. 6s.

The Norfolk Broads, by W. A. Dutt. London: Methuen & Co. 21s.

Jean François Millet, by Edgcumbe Staley, B.A. London: G. Bell & Son. 1s. net.

Sir Edwin Landseer, by McDougall Scott, B.A. London: G. Bell & Son. 1s. net.

Tintoretto, by J. B. Stoughton Holborn. London: G. Bell & Sons. 5s.

Guido and Veronica, by Kaufmann C. Spiers. London: David Nutt. 1s.

Josiah Wedgwood, by A. H. Church. London: Seeley & Co.

English Furniture, Decoration, etc., by T. A. Strange (published by the author). 12s. 6d. net.

Ancient Playing Cards

WE are reproducing four playing cards from an interesting pack belonging to E. Gwydyr Jones, Esq. They date back probably to the later part of the seventeenth century, and illustrate in chronological sequence the various incidents connected with the great Fire of London, the Popish plot, and other events of the period. The four scenes represent the dogging of Sir E. Godfrey before his assassination in 1678, the Fire of London on September 2nd, 1666, the seizing of the Popish conspirators, and the execution of the Jesuits Whitebread, Fenwick, Gavan, Turner, and Harcourt. The pictures are engraved in line and printed in black only.

ANCIENT PLAYING CARDS

An Unknown Portrait By Sir Anthony More

Last month an exhibition of old masters and modern paintings was held at Utrecht. The schools were not separated nor dates observed, but the pictures so arranged as to make study easy by comparison. We noticed the same arrangement in the Dresden Exhibition of 1901. There we found Velasquez between Carrière and Whistler. And although at first sight it seems unfair to place modern artists so close to the famous old masters, on the other hand it often leads to a better understanding of their qualities, and affords a useful lesson to those who, at random, admire everything that is old and has got a name.

A PORTRAIT BY SIR ANTHONY MORE

Among the many fine pictures in the Utrecht Exhibition was a work by the celebrated portrait painter, More, which was new to the public. The paintings by this artist are well known in England, where he was sent by Philip II. to paint his intended spouse, Queen Mary.

The portrait, here reproduced for the first time, represents one of the ancestors of G. C. D. d'Aumale Baron von Hardenbroek. The treatment is in a very sober style, denoting the direct influence of More's teacher, Jan van Scorel, a portrait which would induce us to ascribe to the artist a predilection for Holbein rather than for Titian, for it is well known that More visited Spain and Italy and copied some of the great Italian master's works for King Philip.

And that More was at one time somewhat influenced by the vigorous style of colouring of Titian is shown in his splendid portrait of a goldsmith in the Museum at the Hague, which, although a refined and individual work, is much warmer in tone than most of his other paintings.

However, the excellence of More's portraiture lies rather in his psychological bias than in his strength of colouring. It is easy to recognise in this cold, unimpassioned visage a type of the nobleman of the sixteenth century. The whole tone of the picture is calm and subdued—the face, the hands, the black velvet doublet with the white satin sleeves stitched in gold. At present there are only three portraits of this painter known to exist in Holland. It seems strange that the land of his birth should possess so few of his works, while the Museum of Madrid contains thirteen portraits painted by this artist, and the Museum of Vienna seven. The picture, of which we have given here a reproduction, is one of the valuable collection of family portraits of Hardenbroek Castle, in the province of Utrecht (Holland).

A Portrait of Dante

The news of the discovery of a Dante portrait by Andrea Orcagna has caused a stir among artists and students of art. Prof. Alessandro Chiappelli has published his discovery already some time back, but the controversy between those who have immediately accepted his theory, and those who still more promptly have rejected it as improbable and false, is still aflame. And, in truth, the importance of such a discovery explains this easily kindled enthusiasm.

In the beautiful Strozzi chapel at S. Maria Novella, Florence, opposite the Racellai Chapel, which contains the so-called Cimabue Madonna, Andrea di

PORTRAIT OF A LADY BY T. GAINSBOROUGH

From the picture in the possession of Mr. Charles Wertheimer

Cione Orcagna depicted *The Last Judgement*, *The Inferno*, and *Paradise*. The beautiful chapel is the ideal and real representation of the Trecento. The age of Dante is called up again with all its mystery, in the strange, rich and pure compositions of portraits of the epoch. A twofold current of thoughts and images is set afloat before this ancient work which

HEAD OF DANTE . BY ORCAGNA

still conjures up with strong and powerful voice the distant age.

In the crowd of figures portrayed by Orcagna who loved to people his scenes with the figures by whom he was surrounded and whom nobody has tried as yet to identify, Mesnil already believed to have discovered the figure of Dante in the group of the elect in the scene of *The Last Judgement*. But his demonstration did not succeed in convincing all the students, nor in dispelling certain doubts attached to this interpretation.

Now Prof. Chiappelli, who has applied himself to the minute study of the fresco representing *Paradise*, believes to have found an authentic Quattrocento portrait of Dante. It is certain that one can easily recognize Alighieri's features: the aquiline nose, the prominent underlip, the large jaw-bones, and the protruding chin. Moreover, the hair is dark chestnut, in accordance with the famous passage in the *Eclogues*, and traces of a book appear under the handiwork of the seventeenth century restorer.

Orcagna's fresco shows close affinity to other undisputed portraits of Dante, and corresponds with Boccaccio's description of the poet as regards the brown complexion, the rather heavy eyes and the slight stoop.

Thus, as Giotto depicted Dante in the chapel of the Palazzo del Podestà among the elect, Orcagna depicted him in the chapel of S. Maria Novella.

Hobbinol and Gandaretta

This print is one of a series of four, and illustrates the pretty story told by a little-read poet, Somerville, in an epic poem (title, *Hobbinol and Gandaretta*). The boy and girl (cousins) as children are carefully brought up and tended by the girl's parents, and spend their happy childhood days in rustic simplicity in a lone farm-house. Hobbinol soon "casts a line for himself," and for a long season the home farm is forgotten, until one day he turns up in the plenitude of wealth and health and claims his former playmate as his bride. It is not known whether Gainsborough took his inspiration from any distinguished models of that day, but judging from the coy and exquisitely-refined features of the two children, we cannot but doubt that they represent, immortalized by Gainsborough's brush, two of those matchless "angel faces" of the nobility which we have "loved long since and lost awhile."

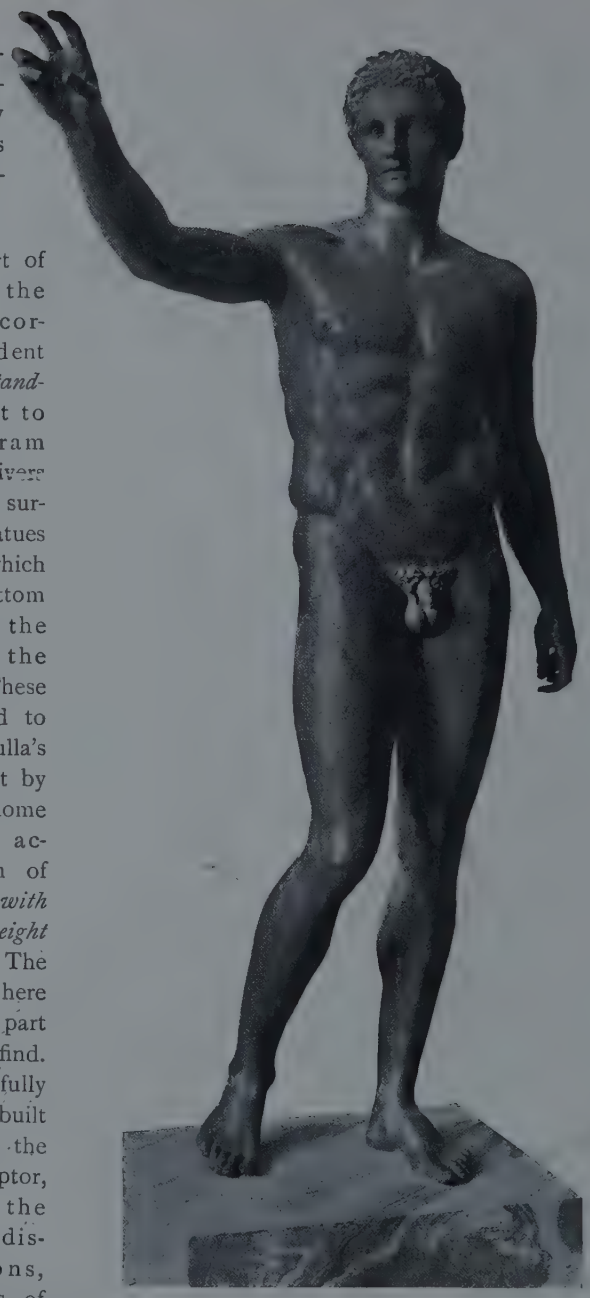
Mr. Charles Wertheimer's Gainsborough

By kind permission of its present owner, Mr. Charles Wertheimer, we are reproducing the *Portrait of a Lady*, by Gainsborough, the appearance of which at Christie's caused such sensational bidding last month. Many stories have been circulated about the picture, and subsequently contradicted. Thus it was said that a well-known West-End dealer, to whom it was originally offered, refused to give more than £5 for it! The picture, which only measures 30 in. by 25 in., realized no less a sum than 9,000 gns., although it was in a frightful condition, covered with dirty varnish and disfigured by a hole.

It has now been carefully cleaned and restored, and is certainly one of Gainsborough's finest and most attractive works.

The Anti-Kythera Hermes

In the early part of February, 1901, the Athens correspondent of the *Standard* sent to his paper a telegram announcing that divers had brought to the surface some bronze statues and fragments, which had been at the bottom of the sea near the island of Cerigo, the ancient Kythera. These statues are supposed to have belonged to Sulla's Grecian spoil, sent by the conqueror to Rome on a ship which, according to Lucian of Samosata, *perished with all its valuable freight at Cape Malea.* The statue of Hermes, here reproduced, formed part of this valuable find. It has been carefully pieced together and built up by M. André, the able French sculptor, after removal of the incrustations and disfiguring corrosions, caused by centuries of immersion in the sand of the sea. Dr. Waldstein, an eminent authority of Greek sculpture, considers the statue to be the work of Scopas, and not of Praxiteles, as had been previously assumed.



THE ANTI-KYTHERA HERMES
English Photographic Company

It is time that some joint action were agreed upon in the practice of chronicling New Issues from various countries. At present it is a case of confusion worse confounded. Some German publication which has access to Postal Union information concerning forthcoming new issues gives circulation to its information. This is copied into other journals, and stamps are announced as having been issued which have never even been sent to the country of issue, and may not be supplied for use for months.

Premature New Issue Announcements

When an issue is contemplated, a supply of sets is sent to the headquarters of the Postal Union at Berne. From thence sets are sent out to the chief postal authority in each country in the Postal Union as samples of what are intended to be issued. Presumably this is done to enable each country to check fraudulent issues, and as information for their guidance in dealing with postal matter. The actual stamps may not be supplied to the country for use for months after the sample sets have been circulated, and it is, therefore, most undesirable that philatelic journals should unnecessarily bother and puzzle their readers with announcements which at best are only misleading and annoying. It is time enough to chronicle a new issue when the stamps have been actually put on sale. Previous to that, if such issues are referred to, it should clearly be as stamps being prepared for issue. The stamps of Somaliland are a case in point. The sets have been chronicled for months past, but the actual stamps were not issued till the first of June last.

THE June sales of pictures came as a welcome relief after the various sensations of May, for big prices, like small figures, quickly begin to pall. With very few exceptions the pictures sold during June were by modern masters, many of whom seem to have lost, or are fast losing, the hold which they had over collectors twenty years or so ago. The first of the June sales (6th) included the late Mr. Robert Lawson's small collection, among which were five works of T. S. Cooper, one of which, dated 1856, *A Calf, Ewes and Lambs near a river*, 32 in. by 41 in., fetched 230 gns.; and also the late Mr. J. W. Whymper's collection of water-colour drawings, only one of which need be mentioned, an example of David Cox, purchased from the artist, and dated 1853, *A Windy Day*, 11 in. by 15 in., 240 gns. The second Saturday (13th) showed a nominal total of £10,528 17s. 6d., and comprised, with many miscellaneous properties, the collections of modern pictures and drawings of Mr. Robert Orr, of Cowdon Hall, Neilston, N.B., and Mr. George Corsbie. Among Mr. Orr's pictures there were some pictures of interest, notably the following:—Sam Bough, *The Forest Glade, Cadzow*, 40 in. by 60 in., 1851, 470 gns.; Vicat Cole, *A View on the Thames*, a summer's evening effect, 34½ in. by 59½ in., 1886, 710 gns.; W. Collins, *The Bay of Naples*, a sultry day, 27½ in. by 36 in., 200 gns.; T. Faed, *Gipsy Mother and Child*, 48 in. by 35 in., 1878, 350 gns.; F. Goodall, *The Subsiding of the Nile*, 60 in. by 120 in., exhibited at the Royal Academy, 1873, and an exceptionally fine example of this artist, 400 gns.,—a very great "drop" from the 1,450 gns. paid for it at the Bolckow sale in 1888; three by Peter Graham, including *Wandering Shadows*, 52½ in. by 72 in., from the Royal Academy of 1878, 1,500 gns.; and *A Coast Scene*, with high cliffs, sea-birds on a rock in the foreground, 36 in. by 22 in., 1872, 350 gns.; J. Linnell, sen., *The Brow of the Hill*, 27½ in. by 38½ in., from the Royal Academy of 1865, 305 gns.—this is presumably the picture which realised 610 gns. at the McConnell sale of 1886; and P. F. Poole, *The Song of the Troubadours*, 54 in. by 74 in., from the Royal Academy of 1854, 300 gns.—this realised 1,490 gns. at the Bolckow sale in 1888. Mr. Orr's 109 lots produced a total of £7,579 8s. 6d. The miscellaneous properties included several drawings by Birket Foster, *The Burial of the Favourite*, children with a pet canary, 17 in. by 26½ in., 290 gns.; and *The Cottager's Garden*, 11½ in. by 16 in., 180 gns. A number of drawings by Birket Foster were also sold in Mr. Thomas Willis's collection of the following Monday (June 15th), but none reached three figures. Two portraits by Sir H. Raeburn came up for sale at Messrs. Robinson and Fisher's; one of these, *John Balfour, of Trenabil, Orkney*, in brown coat and white stock, sold on June 19th for 150 gns.; and the other, *Henry Monteith when a boy*, in green coat and black tie, on June 25th, for 1,150 gns.

Christie's sale on June 20th was entirely made of "no name" properties, the 159 lots producing £8,606. A few only need be mentioned:—A. De Lorme and G. Terburg, *Interior of the Great Church at Rotterdam*, with gentleman, children and dog, signed by the former, and dated 1657, 44 in. by 42½ in., 420 gns., as against 400 gns. paid for it at the Wardell sale in 1879, and 360 gns. at the Mieville sale in 1899; an early Spanish picture erroneously catalogued as by Lorenzo Lotto, *The Descent from the Cross*, on panel, 54 in. by 50 in., 270 gns.; Mathias Kager, *Portrait of a Lady*, in dark black dress, with ruff and gold chains, holding a book, on panel, 40 in. by 32 in., 450 gns.; Rembrandt, *A Jewess*, in brown dress, with pearl necklace and earrings, 28 in. by 22½ in., with the mezzotint engraving by C. Corbutt, whose real name was Richard Purcell (1736-1765), 370 gns.; and T. Gainsborough, *Portrait of Sir William McColl*, in brown dress and yellow vest, holding a document, 50 in. by 40 in., 225 gns.

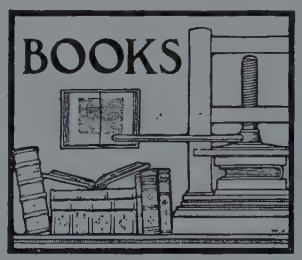
On Monday, June 22nd, there were:—N. Lancret, *A Fête Champêtre*, on panel, 18½ by 14½ in., illustrated in E. Staley's *Watteau and his School*, 290 gns.; and J. Opie, *Three Young Girls with a Rabbit*, 30 in. by 25 in., 190 gns. The sale of the late Lady M. A. Amcotts Ingilby's property at Messrs. Foster's, on June 25th, included a good portrait by Sir Martin A. Shee, P.R.A., of *Mrs. Clementson*, 36 in. by 28 in., 100 gns.

The last sale (27th) was by far the most important of the month, 151 lots producing £23,613 9s. 6d. The chief feature of this sale was the important modern pictures of the French and English schools, of Alderman Sir Horatio D. Davies, K.C.M.G., M.P., who has given up his country residence, Wateringbury Place, Kent, and whose sixty-nine

lots realised £16,150. It should be mentioned that all the finer pictures in the Alderman's collection were disposed of privately, and that several of the following were understood not to have reached the reserves placed upon them. The four drawings in this collection included a Meissonier, *Les Échevins*, 3½ in. by 4 in., 190 gns.; and a crayon study by J. F. Millet, *The Vagabond*, 11 in. by 8 in., 52 gns.; and the following pictures:—Lord Leighton, *Nausicaa*, 58 in. by 25½ in., exhibited at Liverpool in 1886, 1,010 gns.; J. M. W. Turner, *Worcester*, 27 in. by 35½ in., 1,100 gns.; three by J. B. C. Corot, *Zuydcoote*, *près Dunkerque*, 27½ in. by 39 in., 1,900 gns.; a landscape, with a hay-cart on a sandy road, 16½ in. by 23½ in., 780 gns.; and *Confidences*, 12½ in. by 23 in., 210 gns.; C. Daubigny, *A River Scene*, with boats and figures, on panel, 14½ in. by 25½ in., 300 gns.; two by R. Diaz, *In Fontainebleau Forest*, 18 in. by 26½ in., 1872, 860 gns.; and *Turkish Children*, on panel, 8 in. by 6¼ in., 360 gns.; J. Domingo, *A General and his Staff*, 14 in. by 23½ in., 1879, 240 gns.; three by Jules Dupré, *The Open Sea*, 23 in. by 28½ in., 480 gns.; *A Coast Scene*, with high cliffs, 31 in. by 25 in., 340 gns.; and *The Lake*, 14½ in. by 23½ in., 480 gns.; two by E. Isabey, *The Armoury*, on panel, 11½ in. by 15½ in., 1866, 370 gns.; and *At Prayer*, 28 in. by 23½ in., 200 gns.; six examples of J. L. E. Meissonier, *A Troop of Cavalry*, period Louis XV., on panel, 5¾ in. by 8½ in., 1878, 950 gns.; *Two Cavaliers riding along a Road*, on panel, 3½ in. by 4¾ in., 1864, 600 gns.; *The Advance-Guard of an Army*, on panel, 4½ in. by 8 in., 510 gns.; *The Artist riding at Antibes*, 5¼ in. by 9½ in., 1868, 820 gns.; *Un Florentin*, 9 in. by 5¼ in., 200 gns.; and a landscape, with two horsemen, on panel, 3¾ in. by 5¾ in., 200 gns.—having regard to the very high prices which the exquisitely finished little works of this artist have hitherto fetched, the foregoing prices are distinctly disappointing, and would seem to suggest that Meissonier is on the decline; J. F. Millet, *Portrait of the Artist's Wife*, seated with a dog, 23½ in. by 19 in., 750 gns.; F. Roybet, *The Studio*, on panel, 25½ in. by 21 in., 155 gns.; C. Troyon, a landscape, with sportsman and dog, 11 in. by 14 in., 80 gns.; and two by F. Ziem, *Fishermen on the Lagoons*, *Venice*, 26½ in. by 44 in., 370 gns.; and *Figures on the Shore of the Lagoons*, *Venice*, on panel, 23 in. by 27 in., 100 gns. The five pictures of Mr. J. G. Menzies included a very beautiful Manet, *Jetée de Boulogne*, 22½ in. by 28 in., 480 gns.; and also R. P. Bonington, *A French Coast Scene*, with cottage and fisherfolk, 10½ in. by 14 in., 280 gns.—from the Novar sale of 1878, when it realised 200 gns., and the Sir John Fowler sale of 1899, when it fetched 300 gns.

Among the miscellaneous properties there were the following pictures:—H. Fantin, *A Bunch of Flowers in a Vase*, 16 in. by 12½ in., 1891, 125 gns.; J. S. Sargent, *Portrait of a Lady*, in black dress, seated, holding a fan, 32 in. by 23 in., 130 gns.; W. Bouguereau, *A Tambourine Girl*, 39 in. by 24½ in., 1867, 250 gns.; L. Knaus, *The Butcher Boy*, 25½ in. by 19 in., 920 gns.; L. Munthe, a Bavarian landscape, *Winter*, 14½ in. by 20 in., 180 gns.; M. De Munkacsy, *Calvary*, 45 in. by 67 in., 500 gns.; P. J. Clays, *A Dutch River Scene*, with fishing boats, on panel, 26 in. by 43 in., 155 gns.; Alex. Fraser, *A Drove Road*, *Ayrshire*, 23 in. by 36 in., 380 gns.; and the following drawings:—Sam Bough, *A Woody Road*, with buildings, timber-waggon and figures, 24½ in. by 35 in., 190 gns.; Birket Foster, *Cullercoats*, *Northumberland*, 8 in. by 11 in., 105 gns.; L. Lhermitte, *A Scene in a French Town*, pastel, 16½ in. by 13½ in., 190 gns.; and Copley Fielding, *A Welsh Valley*, with peasants and cows, 11 in. by 16 in., 105 gns.

WHAT was described as "The Valuable Library of a Gentleman living in Yorkshire" came up for sale at Sotheby's on June 10th and 11th. To say that many of the books contained in it were new and yet old is to deliver a paradox, "and yet a glass there is to colour that paradox and make it appear in show not to be altogether unreasonable." Good Richard Hooker's glass had a fairy face that beamed at difficulties, and should there be one on hire it were as well perhaps to borrow it for a brief space while it is pointed out how a new book may become suddenly old, or, for the matter of that, an old book become strangely new. It is all a question of taste—as faithfully mirrored in the glass of fashion. The Yorkshire gentleman had in truth a good library, carefully "erected," as Gabriel Nandæus used to say. The books were nearly all quite modern, and had the appearance of having just walked out of a bookseller's shop, and yet some of them were very old.



Old, that is to say, as last summer's gay confections are old and altogether out of fashion now. This library had the trail of the "Limited Edition" serpent over it all, reminding us of the time when contemporary authors of a certain class, chiefly poets and essayists, ruled the roost for a brief space, and then for the most part dropped out of remembrance. This "Limited Edition" mania, at its full height about eight years ago, was the logical development, or rather off-shoot, of another craze—that which elevates the first edition of an old author's work above the second and, *à fortiori*, above all that follow. It was fostered with consummate skill, the conception itself being indeed extremely clever. It was as though one should say, "These first and early editions of famous writers of the past have become so scarce that collectors of moderate means cannot afford to buy them, let us therefore provide a substitute, and by strictly limiting the number of copies printed excite a demand which must be satisfied to the paying point, but no further." This was done, and the "Limited Edition" sprang into the arena.

It fought well, too—as a retiarius with winged feet and dexterous net, fertile in all kinds of subterfuges and tricks. Many a dainty volume of "delicious verse," whatever that may be, has been cornered by the dealers for a rise. We have seen twenty booklets all by one author, catalogued at £100, and they may have been worth it at the time. But the mania could not possibly last, for the

simple reason that the authors drawn upon were not and could not be of sufficient standing to support it. No author who could sell a thousand copies of a book of poems would be content with a limited circulation of, say, two hundred and fifty at the same price. Even poets do not voluntarily sing to the moon for nothing, though some of them, we doubt not, do so by compulsion. Books are written, as a rule, to sell as quickly and extensively as possible, and when the issue is purposely curtailed, there must be a reason for the sacrifice. That reason at last dawned upon the book-buyers, who, bleeding from every pore, abandoned the "Limited Edition" to its fate.

The library of the Yorkshire gentleman contained, as we have said, many of these new-old books, and on those he must have suffered a heavy loss, assuming that he bought them when they were originally published. Other works in the library were, however, of a much more stable class, notably a fine collection of books by or relating to Ruskin, one of which, the *Poems, J. R., Collected, 1850*, realised £50. This book was published in green or, in some cases, purple cloth, the leaves being invariably cut and gilt. This copy, though rebound by Bedford, was entirely uncut, and in that respect is extremely scarce, though hardly unique, as claimed by the catalogue. The very long series of editions of the *Rubáiyát* of Omar Khayyám is also worthy of special notice. The first edition of Fitzgerald's translation appeared in 1859, and sold not at all. It has been seen before now in the fourpenny boxes of old Holywell Street and on the rain-soaked barrows of the dealers in Lambeth Marshes and the New Cut. Time works wonders, £37 being, it seems, not too high a price to pay now for a clean copy in the original wrapper, enclosed in a slip case. At this same sale Keat's *Lamia, Isabella, The Eve of St. Agnes, and other Poems*, 1820, in the original boards, uncut, with the paper label, sold for £60, and the original edition of his *Poems*, 1817, also in the original boards with its label, for £38 10s.

The collection of books sold by Messrs. Sotheby on the 17th of June comprised *inter alia* a long series of the novels of Ainsworth, formerly belonging to a cousin of that talented author. The only Bibliography of Ainsworth extant is that in "Early Editions," but much remains to be added and many emendations to be made since that book was written and published nearly ten years ago. The final page of a brochure printed for the guests at a complimentary dinner given by the Mayor of Manchester to Ainsworth in 1881 contains what purports to be a list of his works in chronological order; but even this attenuated, though official, bibliography is hopelessly incorrect. Some of these books are very difficult to meet with, as, for example, *May Fair*, a Poem in four cantos, published in 1827; *A Summer Evening's Tale*, 1825, and *The Works of Cheviot Tichburn*, first published at London in 1822. *Tower Hill*, 1870; *The South Sea Bubble*, 1860, and *Talbot Harland*, 1870, are also, for some reason or other, less often seen than the better known novels. Of all the books named, only *May Fair* appeared in the sale catalogue.

Original and early editions of Ainsworth's works are not, however, in the position they were when collectors classed the author with Dickens and Thackeray, and left no stone unturned to complete their sets. Thackeray especially has out-distanced the Manchester novelist in every single respect. He, too, was in strong evidence at this sale. A copy of Charles Tennyson's *Sonnets and Fugitive Pieces*, 1830, which, in the original boards, seldom realises more than thirty-five or forty shillings, made £140, simply because it had belonged to Thackeray and had his signature, with several sketches, and an original poem of a dozen lines from the same pen. This is the same book that sold at Hodgson's last season for £300. Town's *Connoisseur*, or rather two odd volumes of that periodical, brought £25, and a copy of *Euclid*, published at Edinburgh in 1791, £14 10s., for no other reason than that they could be traced to Thackeray, and bore his autograph. He had used the *Euclid* at Charterhouse, and scribbled in pencil a fancy portrait of a school friend or competitor, with the words, "Russell is a fool at figures, so says Jones, Beck and I." But then Thackeray's grammar was not always in accord with the rules set forth by Lindley Murray. The "I" we know, but who were Russell, Jones and Beck? The purchaser of the *Euclid* should try to find out.

A far more extensive and on the whole more important sale took place on the 18th, 19th and 20th of June, some 890 lots in the catalogue realising more then £8,500. Of this amount £820 was paid by Mr. Quaritch for a thirteenth century Psalter, a manuscript on vellum, gorgeous with illuminated miniatures and decorated capitals. The books catalogued seem to have been derived from many sources, and were essentially English in character. *Guy Mannering*, 3 vols., 1815, an uncut, though by no means immaculate copy, sold for £64, and a book entitled *Doctrinale*, £320. This last work, a quarto, was printed by Richard Pynson in 1492, and must now be regarded as his first book with a date. Nobody appears to have been aware of its existence, except the governors of Appleby Grammar School, to whose predecessors it seems to have been bequeathed by one Reginald Bainbig so long ago as 1570. It was written by Alexander Gallus, and is supposed to be unique. Early English-printed books are, of course, in great demand, and anything of this kind hitherto unknown or undescribed is sure to be eagerly competed for. To assume "uniquity," so to speak, is, however, a very great mistake in all these instances. Publicity is a limelight that searches dark cupboards and rubbish-haunted garrets to their very depths. Not without reason did the auctioneers say that the volume might "for the present, at least," be regarded as unique.

Among a great variety of scarce and little known books disposed of at this sale was a copy, imperfect as usual, of the first complete edition of the Bible in English, as translated by Myles Coverdale, and printed at Antwerp by Jacob Van Meteren in 1535. This Bible was sent to Nicholson of Southwark, in sheets, as an Act of Parliament had been passed a year or two previously for the protection of native industry, prohibiting the introduction of

bound books into England. No perfect copy of this, the first of English Bibles, is known, and though in this instance the title, the first twenty-four leaves, the map and all of the separate titles, except one, were in fac-simile, the price realised was £185. The Earl of Crawford's copy (six leaves in fac-simile) sold for £226 in 1887, and Mr. Atkinson's for £165 in March, 1896 (one leaf missing and about a dozen in fac-simile). All these prices were, however, far exceeded by that obtained for the Ashburnham copy in June, 1897, when £820 was obtained for a better and, on the whole, a good and sound example, defective in but few respects. When Nicholson got the sheets at Southwark, and bound up a few copies, he found he could not sell them, so he removed the title-page and the preliminary matter, and made up a book of his own. This is a fact that must not be forgotten, for his personal edition is but a "second issue" after all, scarce though it undoubtedly is. It can be readily distinguished by the Dedication to Henry VIII., which does not appear in Van Meteren's issue.

An Elizabethan *Commonplace Book*, which sold for £192, proved to be of very great interest, as it contained an unknown reading of the beautiful song, "Come live with me and be my Love." The lines are usually attributed to Marlowe, though some verses were first printed in Shakespeare's "Sonnets to Sundry Notes of Musick," published by Jaggard in 1599. They next appear, with variations, in "England's Helicon," 1600, and are partly quoted in "The Merry Wives of Windsor," written shortly afterwards. Old Isaac Walton makes Maudlin sing the first part to the gentlemen, with a merry heart, adding the stanza commencing—

> "Thy silver dishes for thy meat,
> As precious as the gods to eat,"

which is not to be found in either "The Sonnets" or "England's Helicon." This common-place book appears to have been kept by John Thornborough, who in 1575 was Chaplain to the Earl of Pembroke. The first entry was dated 1570, Shakespeare being but six years old at the time. Of course the book may have been added to during many years, and it may be that Shakespeare and not Marlowe was the real author of the lines, as some of his most ardent admirers claim, but to an impartial mind the probability will appear to be precisely the other way. The Baconians should rejoice exceedingly over this belated manuscript, for if Shakespeare copied from Marlowe without acknowledgement, what would the Swan of Avon not do? They need more light, and have a dim ray here.

The large library of the late Mr. W. E. Bools, of Clapham, came to the hammer on Monday, June 22nd, and occupied the auctioneers the whole of the week. The prices realised were not sensational. The collection had been formed with excellent judgement, but it was not especially valuable. *The Raigne of King Edward the Third*, a small 4to of 1599, realised £50, though it did not belong to the original edition. For some reason or other, or perhaps for no reason at all, this play was at one time attributed to Shakespeare, but the authorship is now not even "doubtful." Shakespearian scholars and critics will not acknowledge it at any price, any more than they will that conceited comedy of "Faire E. M., the Miller's Daughter of Manchester," "The Merry Devill of Edmonton," or "The True Chronicle Historie of the Life and Death of Thomas, Lord Cromwell," three plays which have, at one time or another, been put down to the debit of the great dramatist, "Faire E. M." was probably the work of Robin Greene, the Elizabethan rake, who repented, almost daily, in sackcloth and ashes, and yet invariably relapsed as to the manner born.

Another book from this same collection is worthy of something more than passing notice, not by reason of its extreme rarity only, but also because it is the work of a man who could he have survived the blow from Archer's dagger might have run neck and neck with Shakespeare himself. Marlowe may be said to have created the English tragic drama, for he was the first who wrought out his plays with skill and finish to the end; the first who used the blank verse consistently. In this respect he was Shakespeare's instructor, and his *Edward II.*, which for one reason or another, but chiefly because it belonged to the second edition of 1598, instead of to the first, realised but twenty guineas at this sale, contains some passages that have never been excelled by any English dramatist, look where we may. Though *Faustus* is without doubt the most important piece, so far as true poetry is concerned, left to us by this strange and erratic genius, the finest in dramatic power is his *Edward II.* The scene of the King's deposition is contrasted with the corresponding scene in Shakespeare's *Richard II.*, very greatly to the disadvantage of the latter. In this solitary instance Marlowe reigns supreme. In many others he approaches the highest pinnacle of Art. It is passing strange that Marlowe led a life of dissipation every whit as extreme as that pursued by the hapless Greene. He died in 1593, at the age of twenty-nine, under circumstances that will hardly bear investigation.

Mr. Bools' library, containing many thousands of volumes, realised but £3,500, and has no pretensions to rank as a great or even noticeable collection. From a pecuniary standpoint it was neither better nor worse than other libraries which are being sold every week throughout the season. It was the library of a scholar who seems to have looked at the contents of a book rather than at its price in the market, and that this aspect is the true one there cannot be any doubt. Money comes and goes and prices are regulated entirely by the decrees of fashion that happen to be in force at any particular period. This has always been so. It was so in the palmy days of Greece and Rome. It is said that Plato, the prince of ancient book-hunters, gave no less than 100 attic minæ—about £300 of our money—for three small treaties of Philolas the Pythagorean. But then these manuscript volumes were necessary to his philosophy in which the rich of that day were fashionable dabblers. It was not he, but they, who admired the most what least was understood. And that, too, has always been the way of the world.

The copy of *Pickwick* which sold at Sotheby's in May for the unprecedented sum of £142 had all the curious and exceptional features which the collector looks for, usually in vain. It was complete in the monthly parts, and had the four scarce addresses in Nos. 2, 3, 10, and 15. The covers of Parts 1 and 2 bore the name of Seymour, and that of Part 3 the name of R. W. Buss, a most unusual circumstance, and plates 10 and 11 in Part 4 were both signed "Nemo," a sobriquet then used by H. K. Browne for the last time. Furthermore, all the parts were dated 1836, clearly an error, as the novel, though it commenced in the April of that year, was not completed till the November of the year following. It is clearly this date, running through all the numbers, that accounts for the high price realised, and mainly distinguishes this set from the two belonging to Mr. William Wright, which realised £105 and £85 respectively in June, 1899. It is a very difficult matter to get an ideal copy of the *Pickwick Papers*, for the plates vary immensely, to say nothing of other details and alterations purposely added or made as the story proceeded and issue after issue was called for. The seven plates prepared by Seymour, the two by Buss, found in a few numbers of Part 3, and the thirty-six by "Phiz" bore no titles, as originally issued, and this set of the parts had all the plates in that state, those by Buss included. A lengthy article might very easily be written on the variations observable in the parts of the *Pickwick Papers* as originally issued and subsequently reprinted.

THERE were three sales of silver at Christie's during June, on the 11th, 16th, and 24th. No record prices occurred at any of the sales. The highest price on the first day was realised for a Charles I. saucer-dish, with applied shell handle. It bears the London hall mark, 1634, maker's mark, W over M, in shaped shield, 4 oz. 4 dwt., and realised 350s. per oz.; next in importance to this was a William and Mary porringer or cupping-bowl, with flat pierced handle, 5¼ in. diameter, 1690, maker's mark, I.S., 7 oz., 160s. per oz.; another similar, of the same diameter, dated 1698, 6 oz. 15 dwt., 142s. per oz.; a Queen Anne two-handled cup, 4¼ in. high, 5 in. diameter, 1705, 9 oz. 16 dwt., 100s. per oz.; and a pair of William III. sconces, 9 in. high, 6¾ in. wide, 1697, 24 oz. 11 dwt., 165s. per oz. This sale also included a few old English spoons, though the prices were of ordinary interest. A set of six William III. rat-tailed spoons, with flat notched top handles, 1693, made £30; an Elizabethan silver-gilt seal top spoon, pricked with initials and date 1637, London hall mark 1594, £27; and another pricked with initials and date 1626, and London hall mark 1586, £18.

The sale on the 16th consisted of the collection of plate formed by the late R. M. Foster, Esq. A Charles II. small goblet, 2⅝ in. high., 2 in. diameter, 1660, maker's mark, G.S., 1 oz. 13 dwt., realised 460s. per oz.; a pair of silver-gilt tea caddies, 1765, 23 oz. 6 dwt., 80s. per oz., and a Queen Anne porringer, 1706, 1 oz. 14 dwt., 82s. per oz. A few early English spoons were sold at this sale, the most important being a Charles I. Apostle spoon, with figure of St. Andrew, 1641, £29, and an Elizabethan seal-top spoon, 1587, £22 10s.

The silver sold on the 24th was of greater importance than either of the two preceding sales. A Queen Anne tea-pot, 1714, 10 oz. 11 dwt., 140s. per oz.; a Charles II. plain mug, 1671, 2 oz. 5 dwt., 102s. per oz.; a Charles I. plain goblet, 8 in. high, 1637, 12 oz. 2 dwt., 135s. per oz.; and a James II. cup, 1685, 6 oz. 7 dwt., 130s. per oz. An old Irish potato ring, 8 in. diameter, 3¾ in. high, Dublin hall mark 1772, 14 oz. 11 dwt., 188s. per oz.; a James II. two-handled porringer and cover, 7 in. high, Newcastle hall mark 1685, 15 oz. 6 dwt., 120s. per oz.; a Charles II. two-handled porringer and cover, entirely gilt, London hall mark 1678-9, 29 oz. 11 dwt., 215s. per oz.; and a cylindrical Norwegian tankard, parcel gilt, 9 in. high, 13 oz. 18 dwt., 235s. per oz., the highest price during the sale. A Henry VIII. Maidenhead spoon, 1523, made £39; an Elizabethan spoon similar, 1572, £40; a pair of James I. Apostle spoons, 1609, £76; and two others, one dated 1616 and the other 1624, £42 and £37 respectively.

The most important items sold in Messrs. Debenham & Storr's rooms during June were a Charles II. chased mug, 1672, 4 oz. 14 dwt., 130s. per oz., and a George III. pierced mustard pot, 4 oz. 2 dwt., 33s. per oz.

THE sale of the collection of *objets d'art* formed by the late R. M. Foster, Esq., at Christie's on June 16th and 17th, included the following interesting items:—A miniature portrait of Sir Charles Lucas, by Isaac Hoskins, dated 1645, £609; a Louis XV. oblong gold snuff box, £105; another £252; and a rectangular snuff box of the same period, with panels of enamel painted by Bourgoin, £630. A miniature of Mrs. James Cumming, by Gibson, 1796, made £99 15s.; another of a lady, by an unknown artist, realised the same figure; a pendant, formed as a salamander, in bloodstone with gold mounts set with diamonds and pearls, Italian sixteenth century, £152 5s.; a dyptych of ivory, French fourteenth century, £162 15s.; and an upright cabinet of inlaid ebony tortoiseshell and ivory, 81 in. high by 36 in. wide, £210.

THE sale of the Murdoch coin collection was continued at Sotheby's Rooms on June 8th and five following days, when the coins from Charles I. to Queen Anne were sold, the 919 lots realising £6,596. The first

important item in Charles I. coinage was an Oxford pound piece, 1644, £40. This coin realised £40 10s. at the Dimsdale, £19 at the Thomas, and £51 10s. at the Shepherd sale. A Shrewsbury half-pound piece made £63 10s.; a pattern broad by Rawlins went for £39; two pattern crowns by Briot £60 and £61; and an Oxford pattern crown £151.

Among siege pieces the most notable was a Pontefract Unite, £150 (Montagu sale £120); a Scarborough three shillings, £33 10s.; a two shillings and tenpence, £43 10s.; a two shillings and fourpence, £43 10s.; a two shillings, £44 10s.; and a shilling, £24 10s.

A Commonwealth pattern half-crown made £25, and a shilling, also a pattern, £20. Of Cromwell's coinage, a fifty-shilling piece that realised £227 at the Bieber sale made £95; a half broad, £30; and a crown by Simon, £174. A Charles II. pattern crown made £130, £18 more than at the Rostron sale, another made £80, and a proof crown realised £82. A magnificent specimen of the "Petition" crown realised £420, and a Reddite crown made £215. Both these latter coins have had interesting sale histories, and we quote the following account of the former from the Bieber catalogue:—

> This beautiful specimen of the rare masterpiece of the greatest of English artists is in the finest possible condition, and has the reputation of being the finest of the few examples known. It is stated (in the description of this piece in the Memoirs of Thomas Hollis) to have been presented by Charles II. to Lord Chancellor Clarendon, and afterwards given by his son to the Earl of Oxford, and at his sale in 1742 it was bought for £20 by Martin Folkes, at whose sale in 1756 it was purchased for the low price of £12 by Thomas Hollis. It was then bought privately of Dr. Disney, the executor of Thomas Hollis, for £105 by Barre Roberts, whose collection was purchased by the British Museum; it was included in the sale of Museum Duplicates in 1811, and bought for £102 by Marmaduke Trattle, at whose sale in 1832 it was purchased for £225 by Colonel Durrant, and at the sale of his collection in 1847, Mr. C. S. Bale became the purchaser at £155. The next time it was offered for competition was at the sale of Mr. Bale's collection in 1881, when Mr. Egmont Bieber became the possessor at £215. It is contained in a case undoubtedly of the period, which has belonged to every owner in succession.

At the dispersal of Mr. Egmont Bieber's collection in these rooms, in 1889, this matchless coin realised £500, and passed into the hands of the late Mr. John G. Murdoch, per Messrs. Spink & Son.

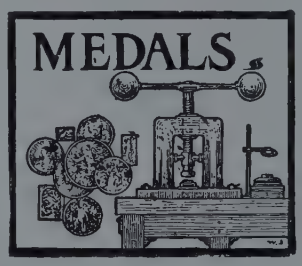
£57 was given for a pewter pattern crown of Charles II. by Simon, with edge exactly as the "Reddite" crown before mentioned; and for a pattern with plain edge, ten guineas was given.

A James II. two-guinea piece made £24; an Anne five-guinea piece realised £33 10s.; and a pattern farthing by Croker went for £20.

At Sotheby's, on June 18th and two following days, a miscellaneous sale of coins and medals, including duplicates from the Colchester Hoard, was held, the 468 lots realising about £1,050. A proof set of George IV. coinage, eleven pieces, realised £14 10s.; another of William IV., fourteen pieces, £17; and another of Victoria, fourteen pieces, £4 12s. 6d. £13 10s. was given for a penny of Cynethryth, widow of Offa; a Regnald penny made £12 5s.; an Eadweard the Elder penny £10; an Harthacanute, Langport penny, £10 10s.; and four Alfred London pennies realised £14.

An excellent collection of Greek, Roman, and British coins were sold at Glendining's rooms on June 16th and 17th, many good prices being realised.

Two important sales of medals were held on the 16th and 25th of June at Messrs. Sotheby's and Glendining's rooms, high prices being general at both sales.



At the former, four original specimens in gold, silver, bronze, and gilt, of Davidson's medal for the Nile made £43; an Indian medal, with bars for Laswarree and Deig, £38; a H.E.I.C. medal for Mysore, 1791-2, £14 15s.; a M.G.S. with Sahagun and Benevente bars, £12; another with Chrystler's Farm bar, £15; a Peninsular medal with thirteen bars, £57; and a Turkish gold medal for Acre, £10 10s. £61 was given for a Victoria Cross for Balaclava, Sergt. 2nd Dragoons; a Military General Service, with Guadaloupe bar, and Indian medal with two bars, Asseerghur, Arguam, £22; a Regimental Cross for twelve actions in the Peninsular, £12; and another for ten actions, with three bars.

A group of Naval Officers' decorations, consisting of the Gold Cross and Silver Star of a Knight Commander of the Bath, Naval General Service Medal, with clasp, Algiers, and a Chinese medal, 1842, went for £18 10s.; a group of Military Officers' decorations, consisting of Gold Cross of the Bath, Crimea medal with three bars, Silver Cross of the Legion of Honour, fourth class Medjedi, Turkish Crimea medal, three miniatures and Officer's Gold Cross of the Legion of Honour, £30; a Military General Service medal with eleven clasps for Peninsular War, £25; a H.E.I.C large size Deccan medal, £50; another with ten clasps, £16 10s.; and an Indian medal with Delhi bar, £10.

The sale ended with the disposal of relics connected with Lord Nelson, formerly the property of Admiral Sir Richard Grindall, K.C.B., commander of *H.M.S. Prince* at the Battle of Trafalgar. The collection, which consisted of about fourteen lots, realised £520, the more important items being a Trafalgar gold medal, Sword of Honour presented by Lloyds—value 100 guineas, gold pendant brooch, a ring containing a piece of Nelson's hair, and various domestic articles once in the possession of Nelson.

Messrs. Glendining's sale on the 25th included the following interesting items:—An African medal with bars for Witu, and Juba River, £17*; a Victoria Cross for Alma, Sergt. Scots Guards, £60; a Peninsular medal with three bars, Sahagun, Benevente, Vittoria, and Orthes, £10 5s.*; two others with nine and four bars, £10 12s. 6d. and £12 10s.; one with single bar for Roleia, £12; and the Jellalabad medal, 1842, £13 13s. An Order of British India, 2nd class, made £11 15s.*; an officer's gold medal for the Battle of Orthes, £75; an Indian Chief's medal, dated 1873, £23*; and the following regimental and volunteer medals. Malmesbury Volunteers, 1799, £8 5s.; Blairgowrie Volunteers, 1803, 11 gns.; Falkirk Volunteers, 17 gns.; Gedshall Volunteers, 1791, 11 gns.; Inniskilling Dragoons, 1816, 12 gns.; and Ripon Light Infantry, 1800, 10 gns.

At Debenham & Storr's rooms on the 26th, a medal of the Royal United West and East Ham Volunteers, 1799, £7 10s.

MANY fine pieces of English and Foreign porcelain appeared in the sale rooms during June, but with few exceptions the prices realised were quite ordinary.

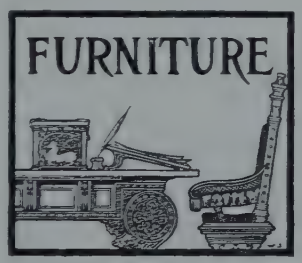
Christie's held no less than eight sales during the month, the first occurring on the 5th. On this date four white Dresden figures of children, 11 ins. high, made £92 8s.; and a Longton Hall dessert service realised £52 10s. £367 10s. was given for an old Sèvres eventail jardiniere, 7½ ins. high, on the 8th. A Worcester dessert service went for £75 12s.; a pair of Sèvres table candlesticks of Louis XV. design, 14½ ins. high, realised £1,207; and an oval ecuelle cover and stand, by Morin, made £120 15s. A Worcester mug, 5½ ins. high, made £75 on the 10th; a tea service of the same china £94 10s.; an oviform jug, 7 ins. high, £79 16s.; an oviform vase and cover, 9 ins. high, went for £99 15s.; and a Chelsea vase, 10 ins. high, £94 10s.

The most important item on the 19th was a white Dresden group of a horse and a man in Eastern costume, 10 ins. high, which realised £42.

The 23rd was perhaps the most notable sale of the month, the prices being generally good. A pair of Chelsea figures of a sportsman and a shepherdess, 12 ins. high, £131 5s.; a Frankenthal group of a lady and a gentleman, 8 ins. high, £54 12s.; two old Dresden figures of a harlequin, 6½ ins. high, £75 12s.; a pair of old Nankin vases and one cover, 10¼ ins. high, £168; and a pair of old Chinese circular flat-shaped cisterns, 20 ins. diam. and 11 ins. high, £415. £278 was given for an old Sèvres dinner service, painted and decorated by Petit, Lévé père, Bienfait, Theodore, etc., consisting of 137 pieces. An old Dresden group of a gentleman writing a love-letter, made £69 6s.; a crinoline group of the same ware, 8½ ins. high, £199 10s.; and a pair of famille verte dishes, 14½ ins. diam., £64.

The most important items on the 26th were a pair of Dresden seaux, 9¼ ins. high, £60 18s.; a pair of Oriental Dresden figures, 6½ ins. high, £58 16s.; a pair of candlesticks of the same ware, 11½ ins. high, £90 6s.; and a set of four Dresden figures, emblematic of the Seasons, 9 ins. high, £204 15s. £252 was given for a pair of hexagonal famille verte jardinieres, 14 ins. high; a Sèvres ecuelle cover and stand, by Dubois, 10¾ ins. wide, made £189; a pair of Dresden figures of a gentleman, 6 ins. high, £99 15s.; and a pair of groups of children of the same ware, 11½ ins. high, £105.

FEW items of importance were sold at Christie's during June, the highest price being £283 10s. given for a set of six Chippendale chairs on the 5th. On the same date, a set of eight similar chairs and two armchairs made £252 10s.; and £100 was given for a marqueterie cabinet of William III. period, 55 ins. high and 45 ins. wide. At the same rooms on the 8th a Louis XV. marqueterie commode, 50 ins. wide, realised £215 5s.; and on the 23rd, a suite of Louis XVI. carved wood furniture, covered with French tapestry signed C. Chevergny, consisting of a sofa and six fauteuils, went for £409 10s.; and a set of six Chippendale chairs and two armchairs, £168.



A Louis XV. marqueterie secretaire and commode made £141 15s. and £136 10s. respectively on the 26th; £315 was given for a Louis XV. large sofa, 76 ins. wide; a pair of Louis XVI. carved and gilt fauteuils realised £173 5s.; another pair £115 10s.; a settee of the same period, covered with Beauvais tapestry, £178 10s.; a Louis XVI. suite, consisting of a settee and six fauteuils, £420; and a set of eighteen Chippendale chairs, £204 15s.

At a sale held by Messrs. Hollis & Webb, Leeds, on June 18th and 19th, a fine set of eight Chippendale chairs, in good condition, realised £104.

* Bought in at these prices.

ANSWERS TO CORRESPONDENTS

(1) Readers of THE CONNOISSEUR wishing to send an object for an opinion or valuation must first write to us, giving full particulars as to the object and the information required.

(2) The fee for an opinion or valuation, which will vary according to circumstances, will in each case be arranged, together with other details, between the owner of the object and ourselves before the object is sent to us.

(3) No object must be sent to us until all arrangements have been made.

(4) All cost of carriage both ways must be paid by the owner, and objects will be received at the owner's risk. We cannot take any responsibility in the event of loss or damage. Valuable objects should be insured, and all objects should be registered.

N.B.—All letters should be marked outside "Correspondence Department."

Coloured Prints.—A. B. (Suffolk).—Coloured Sporting Prints are in demand.

J. F. (Nottingham).—*Lady Hamilton as Spinstress*, by Romney, is in the Earl of Normanton's collection, and has been produced as a coloured print.

C. W. (Highgate).—Coloured sporting prints by Hunt after Alken are in demand. Advertise in THE REGISTER.

B. H. (Muswell Hill).—The colour print after a picture by H. B. Shalon, by C. Turner, entitled *The Bibury Race*, has been stained and varnished, and is worth £10 in its present condition.

A. M. H. (Bolton).—Small coloured prints, drawn and engraved by the Cruikshanks, of little value.

J. S. C. (Inverness).—Coloured print by Legrand, after Morland, probably French forgery; of no value.

R. C. (Douglas).—Coloured prints by Morland are valuable, but yours seem the wrong size; probably reprints of no value.

Amulet.—M. B. (Winchmore Hill, N.).—No opinion on Sardonix amulet can be formed unless examined.

Bank Notes.—E. H. (Durham University).—The £1 note is a good one, and will be paid for on presentation at the Bank of England, but, as a curio, it is worth 25s. The Fort Montague note is a skip one issued in 1800, and, as a curio, worth 1s. 6d. Mr. Maberly Phillips will deal with these in a future issue.

B. C. (Barrow-on-Humber).—One pound notes of Scarborough Bank, 1819; Boston Bank, 1820; one guinea Wharfedale, 1807; Pontefract, 1810. The name of the Bankers not being given, the value is uncertain; probably 1s. 6d. each.

F. D. (Horsham).—£1 Sarum Bank-Note (old Salisbury), not common; value 2s.

Lace.—T. H. R. (Fitzjohn's Avenue).—Your lace is probably valuable; from the photo, Italian.

Heraldry.—W. A. S. L. (Montreal).—An investigation of General Fisher's Arms will be made on receipt of fee.

M. H. H. (Stockport).—It is improbable that the book-plate is Lady Bridgeman's, because, in armorial bearings, the shield should be a diamond shape for a lady; but, of course, mistakes have occurred in heraldry. The plate is worth a few shillings; the book is of little value. A special fee is charged for heraldic searches.

S. H. (Surbiton).—Our report on your armorial sketch:—"*Arms* sable, a chevron engrailed between three garbs argent. *Crest*, a dexter arm issuing out of clouds fesseways proper, habited gules, holding in hand, also proper, an armillary sphere, or:—They belong to a family of the name of Field, having been granted or confirmed 4th September, 1558, to John Field, of East Ardsley, Co. York. They have been subsequently used by or attributed rightly or wrongly to families of the name of Ardeston, Co. York; Ulceby Grange, near Hull; Horton, Co. York; Shipley, Co. York. They appear to have been used by a family of the name residing at Balham (now represented by Joshua Field, Esq., of Latchmere, Ham, Surrey), but this family, some two or three generations ago, failing to strictly prove their descent, obtained a new grant of very similar arms."

Miniatures.—G. (Sherborne).—Your miniatures are of the middle of the nineteenth century, of the kind that competed with the daguerrotype, carefully wrought but no artistic merit, and of little interest except to the owners; small commercial value.

A. S. (Vienna).—We have examined your miniatures, and traced the one marked as a copy of a coloured print by J. R. Smith, after a picture of S. Woodford's, entitled *A Wood Nymph*. The others are probably copies—not original miniatures, as you suppose; their value is only nominal, but, of course, judgements from photographs may be misleading, and if you care to send, we will examine them. We do not permit any communications with experts except through the medium of the paper.

E. C. S. (Camden Square).—Miniature of Military Officer, by W. Hudson, is worth sending.

W. S. H. (Wolverhampton).—A miniature by Cosway may be worth a large sum, but there are many forgeries about.

H. M. C. (Ealing).—Miniatures by A. Plimer are very valuable. Seascape by Chambers has value. Engraving of *Lady Elizabeth Compton*, by Val. Green, after Reynolds, is valuable.

L. R. (Harlesden, N.W.).—Your miniature is of the Pitt period of George III., depicting the official service gentleman's dress of the time, and worth from 30s. to £2.

C. A. O. S. (St. John's Wood).—Signed miniature by Samuel Cooper, 1659, is valuable if authenticated.

B. W. L. (Tunbridge Wells).—Your old miniature probably is set with old paste, not diamonds; but a portrait of a pretty lady should be valuable.

[*Continued in advertising pages.*